

This Sheet
Lifter Must
Be Placed
On Top of
Contents

The Hitchhiker's Guide to the Galaxy™



Cardinal®
Slant-D®

4" Ring Binder

Assorted	11812
Black-LH*	11822
Black	11832
Gray	11837
Blue	11842
Navy Blue	11847
Red	11852
Maroon	11857
Green	11862
Bone	11867
Walnut	11872

*With label holder.

Hitchhiker's Compilations

<u>Date</u>	<u>Number</u>	<u>Bytes</u>	<u>Objects</u>	<u>Globals</u>
3/14/84	1	42,816	52	100
3/14/84	2	43,534	53	100
3/19/84	3	45,004	60	114
3/19/84	4	45,540	60	114
3/20/84	5	46,372	69	114
3/22/84	6	47,642	71	115
3/26/84	7	49,824	73	118
3/26/84	8	52,372	73	120
3/27/84	9	55,668	73	121
3/28/84	10	56,152	74	121
3/28/84	11	56,678	74	121
3/28/84	12	56,676	74	121
3/30/84	13	56,760	74	121
4/2/84	14	56,778	74	121
4/3/84	15	56,824	74	121
4/4/84	16	58,202	75	125
4/4/84	17	58,244	75	125
4/5/84	18	59,750	78	119
4/6/84	19	59,748	78	119
4/6/84	20	60,426	80	120
4/7/84	21	63,090	84	123
4/9/84	22	64,458	87	126
4/17/84	23	66,104	89	127
4/17/84	24	66,238	90	127
4/18/84	25	67,498	92	127
4/19/84	26	68,312	92	128
4/30/84	27	69,792	104	129
4/30/84	28	70,076	104	133
5/1/84	29	72,196	109	136
5/1/84	30	73,168	111	138
5/3/84	31	74,992	114	140
5/3/84	32	76,428	116	140
5/3/84	33	77,192	127	141
5/8/84	34	77,784	127	141
6/18/84	35	80,294	131	146
6/20/84	36	82,460	135	154

Hitchhiker's Compilations - page two

<u>Date</u>	<u>Number</u>	<u>Bytes</u>	<u>Objects</u>	<u>Globals</u>
6/20/84	37	83,232	138	155
6/20/84	38	85,118	140	155
6/21/84	39	84,802	140	156
6/22/84	40	86,486	147	168
6/22/84	41	89,110	157	170
6/23/84	42	89,774	158	171
6/25/84	43	91,318	160	171
6/25/84	44	93,368	162	176
6/25/84	45	93,870	165	178
6/26/84	46	94,186	167	178
6/26/84	47	94,504	167	178
6/26/84	48	94,952	168	178
6/26/84	49	95,702	170	180
6/27/84	50	97,788	170	183
6/27/84	51	98,368	171	183
6/28/84	52	98,776	171	184
6/28/84	53	99,210	171	185
6/28/84	54	100,328	174	184
6/30/84	55	100,948	175	185
7/2/84	56	101,850	175	185
7/5/84	57	103,704	179	186
7/5/84	58	104,982	180	190
7/6/84	59	106,480	183	192
7/6/84	60	106,678	184	191
7/6/84	61	106,882	184	192
7/6/84	62* (Alpha)	95,228	184	193
7/8/84	63	95,322	184	195
7/8/84	64	95,512	184	195
7/9/84	65	96,328	184	195
7/9/84	66	96,538	184	198
7/9/84	67	96,168	184	197
7/9/84	68	96,290	184	198
7/10/84	69	97,628	188	197
7/10/84	70	97,658	188	197
7/11/84	71	98,320	188	197

* first vocabulary compression

Hitchhiker's Compilations - page three

<u>Date</u>	<u>Number</u>	<u>Bytes</u>	<u>Objects</u>	<u>Globals</u>
7/12/84	72	98,494	188	197
7/13/84	73	98,898	188	197
7/14/84	74	99,310	188	199
7/14/84	75	100,304	188	200
7/15/84	76	101,154	188	200
7/17/84	77	101,652	188	200
7/18/84	78	102,430	190	201
7/20/84	79	103,208	191	202
7/22/84	80	103,480	191	201
7/22/84	81	104,446	191	200
7/23/84	82	105,064	191	200
7/25/84	83	106,240	193	199
7/26/84	84	106,372	193	198
7/26/84	85	106,358	193	198
7/26/84	86	106,528	193	198
7/27/84	87	107,194	193	199
7/28/84	88	108,078	193	199
7/28/84	89	107,866	193	200
7/29/84	90**	106,722	193	201
7/29/84	91	107,400	202	201
7/30/84	92	106,940	208	201
7/31/84	93	106,098	208	210
7/31/84	94***	105,812	208	210
8/1/84	95	105,878	209	213
8/1/84	96	104,762	209	210
8/2/84	97	104,792	209	211
8/2/84	98	105,424	211	219
8/4/84	99	105,822	213	224
8/5/84	100	106,004	215	226
8/5/84	101	106,006	215	226
8/6/84	102	106,140	215	222
8/8/84	103	106,628	216	226
8/8/84	104	106,166	216	228
8/8/84	105	106,068	216	226
8/8/84	106	106,638	216	226

** second vocabulary compression

*** third " "

Hitchhiker's Compilations - page four

<u>Date</u>	<u>Number</u>	<u>Bytes</u>	<u>Objects</u>	<u>Globals</u>
8/9/84	107	106,712	216	227
8/9/84	108 * (Beta I)	107,452	222	230
8/14/84	109	108,242	223	230
8/15/84	110	108,752	225	230
8/15/84	111	109,154	226	229
8/17/84	112	108,696	227	231
8/17/84	113	108,754	229	232
8/18/84	114	109,128	229	232
8/20/84	115	109,650	229	232
8/20/84	116	109,892	229	232
8/21/84	117	110,854	229	234
8/22/84	118	110,950	229	234
8/23/84	119 (beta II)	110,982	229	234
8/23/84	120	110,970	228	234
8/23/84	121	110,978	228	234
8/23/84	122	111,096	228	235
8/24/84	123	111,382	228	236
8/27/84	124	111,492	227	236
8/28/84	125	111,580	227	236
8/28/84	126	111,528	227	237
8/29/84	127	111,602	227	237
8/30/84	128	111,780	227	238
8/30/84	129	111,746	227	238
8/30/84	130 ***	111,380	227	240
8/31/84	131	111,186	221	240
8/31/84	132	111,014	218	239
9/3/84	133	111,282	221	239
9/4/84	134	112,076	220	238
9/5/84	135	112,552	220	240
9/6/84	136	112,686	221	236
9/8/84	137	112,580	221	238
9/8/84	138	112,572	221	239
9/10/84	139	112,430	221	240
9/10/84	140 ***	112,418	221	240
9/10/84	141	112,638	221	239

* 4th vocabulary compression

** 5th

*** sixth

Hitchhiker's Compilations - page five

<u>Date</u>	<u>Number</u>	<u>Bytes</u>	<u>Objects</u>	<u>Globals</u>
9/11/84	42	112,246	221	238
9/12/84	43	112,356	220	238
9/12/84	44	112,446	220	238
9/13/84	45	112,598	220	238
9/13/84	46	112,608	220	238
9/14/84	47 (1 st release)	112,622	220	238
9/14/84	48	112,620	220	239
9/21/84	49	112,684	220	239
12/5/84	50	112,934	220	239
12/11/84	51	113,086	220	240
12/13/84	52	113,310	220	240
12/16/84	53	113,294	220	240
12/17/84	54	113,358	220	240
12/18/84	55	113,442	220	240
12/18/84	56 (2 nd release)	113,444	220	240
9/18/85	57	113,400	220	240
10/2/85	58 (3 rd release)	113,332	220	240
11/8/85	59	113,334	220	240
10/2/86	60	113,330	220	239

SCENARIO

VOCABULARY

7/28/84

	WORD(S)	LOCATION(S)	CURRENT STATUS
✓	CURTAIN, SHADE(S)	Bedroom	DKW, DKW
✓	JUKE BOX	Pub	DKW
✓	BASIN, WASHBASIN, SINK	Bedroom	DKW, DKW, DKW
✓	TREE	Front of House, back of House, Country Lane	DKW
✓	WINDOW	Pub	CSAH
✓	CHAIR	Bedroom	CSAH
✓	CARPET	Bedroom	DKW
✓	WALL PAPER	Bedroom	DKW
	HEADACHE	Bedroom	DKW
✓	UNDERWEAR	Vogon Hold	DKW
✓	MATTRESS	Vogon Hold	DKW
✓	ROSE, ROSES, ROSE BED	Front of House	DKW, DKW, CSAH
Enter Fleet/Hit head... ✓	FLEET, SHIP	War Chamber	CSAH
	BONE, BONES	Outer Lair	DKW, DKW
	BYPASS	Global	DKW
✓	AIRLOCK, LOCK	Hold, Airlock	CUWH
✓	RUBBLE	Front of House	DKW
✓	HEART OF GOLD	Local-Global	DKW, DKW
✓	SAUNA	Bridge	DKW
✓	CROWD	Dais	DKW
CAN'T see any Dais !! ✓	DAIS, PLATFORM	Dais, Speedboat	DKW, DKW
	ANNOUNCEMENT	Global	DKW
✓	MECHANISM	Access Space	DKW
Enter Party/Hit head... ✓	WHALE, STOMACH	Inside Whale	DKW, DKW
	PARTY, APARTMENT	Living Room, Dining Room, Kitchen	DKW, DKW
Enter Brain/Hit head... ✓	BOTTLES, BEERMATS	Pub	DKW, DKW
	BRAIN, SYNAPSE	Maze	DKW, DKW
	GLASSES	Pub	CSAH
	ROAD, LANE	Country Lane	DKW, DKW
	STRAP(S)	Captain's Quarters	DKW
Used Drape in wrong way ✓	CAGE, <u>DRAPE</u> , BIRD	(Phil)	DKW, DKW
	MESH	Access Space	DKW
	INTERCOM	Hold	DKW
✓	LIGHT, LIGHTS	(on Thumb)	CSAH
✓	CLEANING ROBOTS	Hold	DKW/CSAH
✓	EQUATIONS, PENCIL	Airlock	DKW
	SHORTS, STEAM	War Chamber	DKW

VOCABULARY, PG. 2

8/8/84

	WORD(S)	LOCATION(S)	CURRENT STATUS
✓	Living Room	Living Room	DKW
✓	Dining Room	Dining Room	DKW
✓	Kitchen	Kitchen	DKW
✓	COUNTER	Pub	DKW
✓	AWAY	(preposition)	DKW
(used in way DON'T understand)	ADDRESS	(verb)	DKW
	MISSILE	(local-global)	DKW
	STEAM	Bridge	DKW
	BRIDGE	Bridge	DKW
✓	COINS, Book, HANDKERCHIEF	(under bed)	DKW
✓	BIRD	Back of House	DKW
	LEAF/LEAVES	(plant)	DKW/DKW
(sentence not recogn.)	DISROBE	(verb)	DKW
✓	PANTRY/CLOSET	Pantry	DKW/DKW
✓	GALLEY	Galley	DKW
✓	BEDROOM	Bedroom	DKW
	PATH	Front of House, Back of House	DKW
✓	DOORMAT	Front Porch	DKW
	→ (Yes; but not Mat.)		
	FOOD		
	SIGN		

THINGS

- | | |
|-------------------------------|---|
| ✓ CALL POLICE | in bedroom |
| ✓ PULL MYSELF TOGETHER | after no TEA response |
| ✓ CRAWLING | during hangover scenes |
| ✓ PROTEST/ARGUE | Front of House |
| ✓ KNEEL | hold |
| ✓ CLOSE EYES | on Traal |
| ✓ PICK UP PHIL | at party |
| ✓ TIE SLEEVES | on gown |
| ✓ GET DRESSED/UNDRESSED | bedroom |
| ✓ REVERSE TOWER | front of House |
| ✓ CLAP/APPLAUD/SMILE | At poetry reading |
| ✓ MAKE SPEECH | Dais |
| ✓ SHAKE HANDS WITH someone | "sentence isn't one I recognize" = V-THANK? |
| TRANSLATE RECORDING | DKW ↓ |
| KNEEL DOWN | DKW |
| BEND DOWN | DKW |
| ✓ SOLVE PUZZLE | "can't use that word here" |
| ✓ APPRECIATE POETRY | |
| ✓ CONSULT GUIDE ABOUT WALKING | |
| DELIVER SPEECH | Dais |

Generic Properties

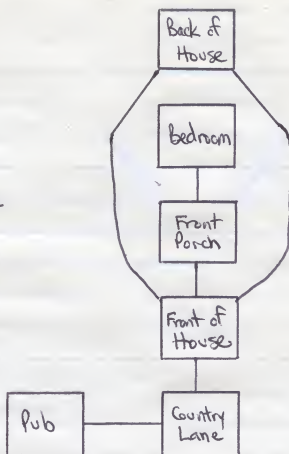
Should "bad" JIGS-UPS remove stuff you're holding?

~~Some guarantee it isn't in that's gift?~~

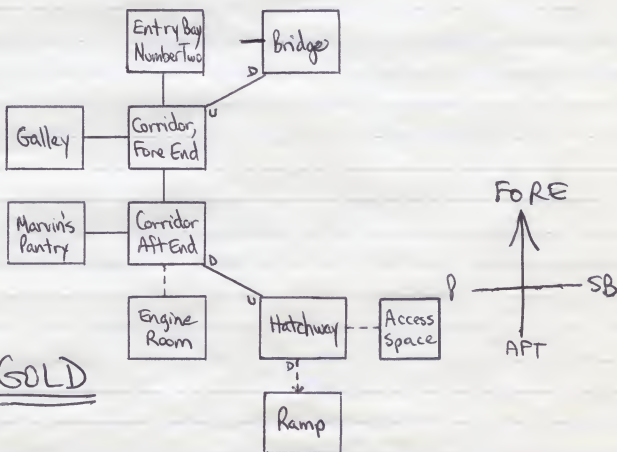
~~DESS Pass VORON~~
~~UNDERH~~
~~GLOBAL~~
~~EARTH~~ through sandwich
~~HEART~~

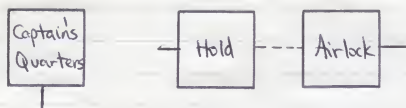
4/28/84

EARTH

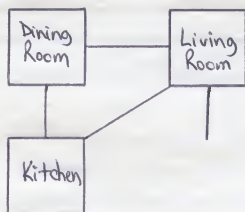


HEART OF GOLD

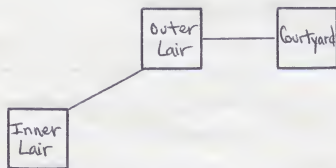




VOGON SHIP



PARTY



TRAIL

Room	Synonyms	Adjectives
Bedroom	TRAVEL	TIME
Front Porch	BEAM BEAMS	MATTER TRANSF
Front of House	WOONBE	GALAXI
Back of House	LIST QUESTI	GREAT UNANSW
Country Lane	EARTH	
Pub	ALCOHOL	
Voigon Hold	PROTEIN	
Ramp	MAGRAT PLANET	LEGEND
Marvin's Pantry	INTELL	
Galley	CORPOR	SIRIUS CYBERN
Heart Bridge	MOTION MOVEME RANDOM	BROWN
Engine Room	IMPROB PHYSIC DRIVES	IMPROB INFINI
Captain's Quarters		
Airlock	BETELG	
Entry Bay	PAN-GA GARGLE	BLASTER
Hatchway	PERSEN GPP	GENUIN PEOPLE
Access Space	AGENCY	GALACTIC SECURITY
Corridore, Fore End		
Corridor, Aft End	ROBOT ROBOTS	CLEANI UPPER LOWER
Living Room		
Dining Room		
Kitchen		
Inner-Lair		
Lair		
Outer-Lair		
Speedboat		
Dais	POLICE CORP	
Dark	SUNGLA GLASSE JANTA	PERIL SENSIT JOO JANTA
Inside Whale	TREE FOREKN	
War Chamber	WALKIN	
Maze	INFOCOM	

YES/NO HANDLER

<u>Number</u>	<u>Question</u>
3	What? Leave a fun party like this?
4	"Don't you want your [dropped item]?"
5	Don't you think it would be a bad idea to leave the cerem.
6	With your hands? By force of will?
7	You're strapped in, remember?
8	Hey! Let's not overdo it, okay?
9	Don't you feel you should be taking....while you've got it?
10	Do you want to get arrested for indecent exposure?
11	From here?
12	"Somebody call the repair service?"
13	It's not a very good gun, is it?
14	It's not a very good legend, is it?
15	Wasn't that fun?
16	Did you have any particular direction in mind?
17	"Don't do that again, okay?"
18	"Do you know how difficult... as complicated as this one?"
19	"Haven't you read your manual, you jerk?"

SAYING YOUR NAME

<u>Input</u>	<u>Current Response</u>	<u>Desired Response</u>
>SAY "ARTHUR DENT"	The Right Thing	The Right Thing
>SAY "MY NAME IS ARTHUR DENT"	The Right Thing	The Right Thing
>SAY "I AM ARTHUR DENT"	The Right Thing	The Right Thing
>SAY "I'M ARTHUR DENT"	The Right Thing	The Right Thing
>SAY "anything else"	"insincerity"	"insincerity"
>SAY MY NAME	The Right Thing	The Right Thing
>BEAST, ARTHUR DENT	"no verb"	The Right Thing
>BEAST, I AM ARTHUR DENT	The Right Thing	The Right Thing
>BEAST, I AM anything else	"insincerity"	"insincerity"
>BEAST, MY NAME IS ARTHUR DENT	The Right Thing	The Right Thing
>BEAST, MY NAME anything else	"insincerity"	"insincerity"
>TELL BEAST MY NAME	The Right Thing	The Right Thing
>TELL MY NAME TO BEAST	The Right Thing	The Right Thing
>ARTHUR DENT	"no verb"	"no verb"

CARVING YOUR NAME

<u>Input</u>	<u>Current Response</u>	<u>Desired Response</u>
>CARVE MY NAME ON MEMORIAL	The Right Thing	The Right Thing
>CARVE ARTHUR DENT ON MEMORIAL	The Right Thing	The Right Thing
>CARVE "ARTHUR DENT" ON MEM.	The Right Thing	The Right Thing
>CARVE ARTHUR'S NAME ON MEM.	The Right Thing	The Right Thing
>CARVE "anything else" ON MEM.	"can't see any here" -or- "can't know the word"	? ? ?

SCORING

7/6/84

Taking the buffered analgesic	10
Enjoy the beer (first time as Arthur)	5
Enjoy the beer (second time as Arthur)	5
Enjoy the beer (third time as Arthur)	5
Arriving on Vagon Ship Getting the babel fish	20 ⁸ ₁₂
Enjoying the Vagon Poetry	15
Opening the glass case	25
Entering the Engine Room	25
Taking the interface	25
Taking the common sense particle	25
Enjoying the beer (as Ford)	15
Leaving the party	25
Stealing the Heart of Gold	25
Drinking the tea	100
Entering the Pantry	40 25
Entering the sauna with the plant	40 25
Opening the hatch	40 25
<hr/>	
TOTAL	400

People who've played SY

ME (F)

JW (F)

Marc (F)

Jon (F)

SWG

Jacob

MSB

Betty

HDA

Jeff (F)

Jennifer

Dan

Tom

Joy

MD (F)

PDL

Kristin

Mike Q.

Brian B.

Rick Lay

Tomas (F)

Suzanne (F)

Joanne

Brian M.

Andy K.

Spennie

Liz Cyr

Actors in 54

GUARDS
 ENGINEER ROBOT
 MARVIN'S DOOR
 MARVIN
 NUTRIMAT
 EDDIE
 ZAPHOD
 TRILLIAN
 BEAST
 VL'HURG
 G'GUGVUNT
 HOSTESS
 VOGON CAPTAIN
 BULL DOZER DRIVER
 PROSSER
 FORD
 ARTHUR
 BARMAN

Other games

Suspect	18
Zork 2	10
Seastalker	9
P-Fall, Sorcerer	8
Deadline, End, Suspended	7
Cutthroats, Starcross, Zork 1+3	5
Witness	4
Infidel	0

18

Date: 11 Jul 1984 1815-EDT
From: Steve Meretzky <SEM at ZORK>
Subject: QDD SYNTAX
To: IMPS at ZORK

Any suggestions on how to make
>CHARACTER, MY NAME IS ARTHUR DENT
parse? You can currently
>SAY "ARTHUR DENT"
but I think that people will try the other way also. Can you think
of any other ways that people might try to do word this input?

From: Jerry wolber <JW at ZORK>
Subject: Re: QDD SYNTAX
To: SEM
In-Reply-To: Your message of 11-Jul-84 1815-EDT

I AM ARTHUR DENT
I'M ARTHUR DENT

If MY is a buzz and NAME is a verb, you should be able to do
MY NAME IS JOE FOO.

From: Jon Palace <JON at ZORK>
Subject: Re: QDD SYNTAX
To: SEM
In-Reply-To: Your message of 11-Jul-84 1815-EDT

Possibly:
>CHARACTER, CALL ME ARTHUR DENT

From: Michael Berlyn <MSB at ZORK>
Subject: Re: QDD SYNTAX
To: SEM
In-Reply-To: Your message of 11-Jul-84 1815-EDT

As far as other syntaxes go, how about:
CHAR, I AM ARTHUR DENT
CHAR, I'M ARTHUR
CHAR, I'M DENTED

From: Stu Galley <SWG at ZORK>
Subject: Re: QDD SYNTAX
To: SEM
cc: SWG
In-Reply-To: Your message of 11-Jul-84 1815-EDT

I can't see any way to make that parseable, but I have two comments:

1. You can lead players to use the right syntax by the way you arrange the words in the cue. E.g. instead of "what is your name?" the program/character can say "Tell me your name."

2. You may be opening a cognitive can of worms even if you manage to parse that input. Will success with that sentence lead players to type
>MY QUEST IS THE HOLY GRAIL
>MY GOAL IS TO BE HAPPY

>YOUR PROBLEM IS TOO MUCH BEER
etc.? will you describe this syntax in the manual?

In Seastalker I even eliminated WHAT & WHERE in favor of DESCRIBE & FIND,
so that the rule was very simple: use commands = imperative verbs.

THE HITCHHIKER'S GUIDE TO THE GALAXY
Infocom Interactive Science Fiction
Plot Synopsis, 4/16/84

NOTE: As of this writing, the game is only about 40% complete. I have no idea what the scenario for the remainder of the game will be. Adams also insists that he has no idea what the scenario for the remainder of the game will be.

In the game, you are Arthur Dent, a rather ordinary resident of a small British town (Footnote 1). The game opens, as does the book, with Arthur waking in his bedroom with a terrific hangover, while bulldozers stand poised outside his house to demolish it.

If you leave the house before it is demolished, you can block the bulldozer by lying in front of it. Your friend, Ford Prefect, comes along at this point, asks you along to the nearby Pub (Footnote 3) and tells you that the Earth is about to be demolished (Footnote 4).

Sure enough, several minutes later, spaceships from a Vogon Constructor Fleet scream through the sky and announce that the planet is about to be demolished. Using Ford's "Thumb", an Electronic Sub-Etha Hitchhiking Device (Footnote 5) you hitch a ride aboard one of the Vogon ships, via a matter transference beam, waking up in total darkness without the use of any of your senses.

Ford revives you, using some powerful alien smelling salts, and gives you a packet of peanuts. These will restore the protein you lost during the matter transference. Failing to eat these peanuts is fatal.

There is a chance, however, that you will wake up NOT aboard the Vogon ship, but in fact in the lair of the Ravenous Bugblatter Beast of Traal. This is a fiercely carnivorous beast, but also mind-bogglingly stupid. If you have your towel, you can wrap it around your head (Footnote 8). This buys you some time.

In the courtyard outside the Lair is a memorial on which the Beast carves the name of everyone it's ever eaten. The ultimate solution to surviving the Beast is to carve your name on the memorial. The Beast is so stupid that it will see your name on the memorial and think that it has already eaten you.

Eventually, you find yourself aboard the Heart of Gold, a magnificent spaceship stolen by the two-headed President of the Galaxy, Zaphod Beeblebrox. It is here that you meet Marvin, the most depressed and depressing robot in the universe. It is also here that Arthur begins to yearn for some tea, but the ship's Nutrimat continues to produce Advanced Tea Substitute, which bears no resemblance to tea at all.

The Heart of Gold is powered by the brilliant new Infinite Improbability Drive, which lies in the engine room of the ship. This area is so dangerous that you actually have to argue with the game for several moves before you're able to get into the engine room. Once there, you have to LOOK several times before the game breaks down and gives you a description of

the room. Once you've done this, you can use the drive.

Every time the drive is used, there are all sorts of unexpected and unpleasant side effects. For example, a sperm whale is created in the upper atmosphere of a planet and plunges to its death. Another use of the drive would put you in the stomach of the whale as it fell. Yet another use of the drive would turn you into Ford Prefect on his way to warn his friend Arthur Dent that the Earth is about to be demolished (Footnote 10).

While all this is going on, you're trying to figure out what the object of the game is. In fact, all the other characters are also trying to figure out what the object of the game is. Marvin, for example, might moan about how he has no idea what the object of the game is and that his score is negative fifty billion points. The object of the game turns out to be: To Be Happy. Your progress toward the object of the game is completely unconnected with your score!

Some objects for the package:

- * Destruct order for Arthur's house
- * Destruct order for the Earth (strangely similar)
- * Peril-sensitive sunglasses (opaque black)
- * A towel (Footnote 9)

1. Notice that this is the first time we are using a main character of established gender (Footnote 2).

2. Speaking of footnotes, these are used in the game itself to identify quotes, insert humorous side remarks, and generally annotate the text of the game.

3. The Horse and Groom (Footnote 6).

4. The Earth is being demolished for the same reason that Arthur's house is being demolished: to make room for a by-pass.

5. The Thumb is manufactured by the Sirius Cybernetics Corporation, a firm of absolutely no morals whatsoever. The Thumb carries a lifetime guarantee, but for the guarantee to be in effect the guarantee must be affixed to the thumb. It falls off the first time you read it. If you summon a repair robot when the Thumb (naturally) malfunctions, the robot argues that, although the Thumb does have a lifetime guarantee, it doesn't have a very long average lifetime.

6. The Horse and Groom also sells some of the most revolting cheese sandwiches ever to appear in any computer game. You can buy one of these and feed it to the dog in the lane outside the Pub. The dog is so busy with the sandwich that it fails to eat a passing microscopic space fleet (Footnote 7).

7. This is fortunate, since you later find yourself aboard this very same microscopic space fleet.

8. The Beast is so dim, it thinks that if you can't see it, then it can't see you.

9. In order to fit a towel in the package, it would have to be quite tiny, perhaps two inches by four inches. This unusually small size could be explained by a warning label along the lines of "WARNING: Storage of this towel near magnetic media can cause severe shrinkage." Or perhaps "WARNING: Keeping this product inside a plastic-wrapped carton for prolonged period may result in slight shrinkage of the material."

10. Actually, Ford is seeking Arthur to return the towel he borrowed. According to the Hitchhiker's Guide to the Galaxy (Footnote 11) "if you borrow the towel of another, you MUST return it before leaving their world."

11. The Hitchhikers Guide is a terribly useful little book (Footnote 12) that Ford carries around in his satchel. You can consult it about all sorts of interesting things, such as the Ravenous Bugblatter Beast of Traal, described earlier in this document, or the Pan Galactic Gargle Blaster, the single most devastating drink ever invented.

12. Actually, the Hitchhikers Guide isn't really a book, its more of a terminal, using a Sub-Etha net to access information stored light-years away. If the Guide itself actually contained all the information it has access to, it would be the size of several large buildings (Footnote 13).

13. The astute reader will, at this point, be wondering how several buildings worth of information, plus the usual Interlogic game, all fit on one 5.25-inch floppy disk? Good question. It's all possible thanks to Infocom's incredible proprietary compression techniques.

Friday, 27-Apr-84, 16:40 -- Subject: New stuff

Steve,

Thanks for the TEXTFILE, which I received safely. This letter is re-edited from the last one, rather than started from scratch, so there will be some duplication. All the new material is in here rather than in a Brainstorm file. "%" means doubtful.

The file is "work in progress", so there are of course some loose ends and non-sequiturs. However, most of it should give you a clear indication of how the game as a whole shapes up.

1. End of Game.

Game ends with the ship landed on Magrathea. Your final task is to open the hatch door and go down the ramp. You will only be able to go down the ramp (which will be where the second game starts) if you are feeling cheerful, relaxed and ready for anything the Universe can throw at you - in other words if you have scored sufficient points.

There must be something here to involve the things which get collected from various areas of the game - the bits of fluff.

2. Object of the Game.

"To be happy" I've already put in a few places where you gain extra points for "enjoying" something when it happens, and I will insert quite a few more at a later stage. "Enjoying" something should in a way be equivalent to picking up pieces of treasure in Zork. Some things you will not be able to enjoy unless you have done something else already.

The first time you are likely to think of the "enjoy" notion is when you being subjected Vagon poetry. There will be sufficient clues in the text to suggest to a player that instead of just suffering it, you enjoy it and the torment will end. You will get congratulated on this and win a lot of points.

Only ARTHUR has the capacity to "enjoy" things. However, it will be necessary to do certain things while you are FORD (and also while you are ZAPHOD and TRILLIAN, which I will come to in a moment) which enable ARTHUR to "enjoy" things he otherwise wouldn't be able to.

3. End of the Game.

The end of the game is at the top of the ramp leading down to the surface of the planet Magrathea. You will have had to get the ship to land and the hatchway door to open. However, you will not be able to go down the ramp because you are feeling anxious, nervous and ill-at-ease. You will only feel sufficiently jaunty if you have scored enough points.

4. Role Switching

There will be two other scenes (at least) in which you get to play other characters:

- *Zaphod stealing the HEART OF GOLD.

- *Trillian being picked up by Zaphod at the party (you are TRILLIAN).

In each case there will be things that You-as-other-character will have to get while you are in those scenes because you-as-Arthur will need to get hold of them later from the other character.

There will have to be something added to the You-as-Ford sequence. There will be something that you-as-Arthur can see while you are there, but

cannot reach (therefore it will have to be something that we don't see Ford picking up - either something that Prosser has (a badge on his jacket? Some fluff on his jacket? Money?) or something from the pub which Ford gets AFTER Arthur has left.

Either way the point is that the player will at some point spot that he is meant to have this item, and replay the game in an attempt to get the item. He will be frustrated until he realises that he gets to go back to the scene as Ford, and will be able to pick up the item that way.

5. Time Travel

Yes, still tricky. I'm thinking of specific controlled instances at the moment rather than a general power. It has to be dealt with in some way otherwise there will be all sorts of areas of the game which will be completely inaccessible once you've been through them.

I'm leaving solving this until most of the rest of the game is in place, because we will then know what problems there are to be solved, and the time travel device may be useful to solve them selectively.

6. Rooms

Here's a list (not necessarily definitive) of the rooms I think we're going to need.

- *Arthur's Bedroom
- *Hallway
- *Front of Arthur's House (as Arthur)
- *Country Lane (as Arthur)
- *Pub (as Arthur)
- *Front of Arthur's House (as Ford)
- *Country Lane (as Ford)
- *Pub (as Ford)
- *Dark
- *Ravenous Bugblatter Beast's Lair.
- *Beast's Courtyard
- *Vogon Hold
- *Poetry Appreciation chamber
- *Airlock
- *Heart of Gold Entry Bay Number Two
- *Heart of Gold Bridge
- *Improbability Drive Area
- *Corridor
- *Hatchway, leading to ramp. (End of Game)
- *Marvin's Pantry
- *Galley (Nutrimat)
- *W/hale's Stomach
- *Presidential Boat
- *Launch Site
- *Party
- *Vl'hurg ship
- *Dark

7. Traal

There should be something to collect from the Beast's lair. Like what? There must be some actual benefit to be accrued from going to Traal.

What happens if you go to Traal a second time? Is the Beast still asleep? Do you have to go through the business again? If so, what about the fact that you've already carved your name on the memorial? Probably Beast still asleep.

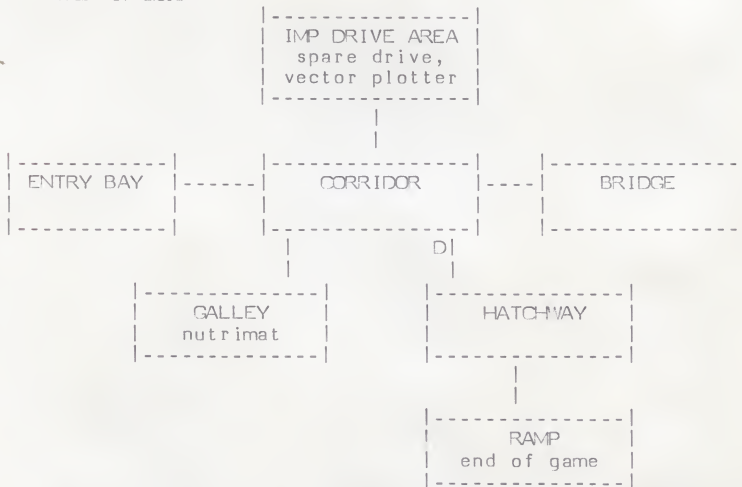
You leave Traal by using the thumb - so you have to have it with you. However, it won't work without the guarantee, and the aunt's gift won't turn up till after you've solved the problem of the beast.

Here's the point - the Drive gets you INTO Dark, from whence you may get to other places, according to whether or not you can control Dark. The Thumb will get you from Traal to the HoG, from the Vagon Airlock to the HoG, from the whale's stomach to HoG.

8. Airlock

Leave the airlock using the thumb - before it opens. If it opens you get ejected into open space and die. You will be given a second chance and find yourself in Dark, which will lead you on this occasion to the HoG, but there must be some penalty to pay and I don't know what it is yet.

9. Heart of Gold



You will arrive in the Entry Bay from the Vagon airlock, from Traal, from the whale's stomach, and from Dark. If you come here from Dark, the instruction is "listen to dark" which will get you either to HoG or the VI'Hurg ship. "You hear the deep and distant roar of a star drive coming from far beneath your feet..."

There's all kinds of stuff and people on the Bridge. On a console there is an interface. This is for plugging in the spare Improbability Drive.

10. Nutrimat

If you go to the Nutrimat and ask for tea, it gives you advanced tea substitute. (Put in all the stuff about the BOUQUET ARBITRATION BUS

etc.) If you insist on having tea, then the Nutrimat engages the ship's computer. Shortly after this the missiles are launched.

[The missiles will be launched anyway, within a certain number of moves after you have entered the Heart of Gold (assuming you are still on it. If for any reason you get off it before the missiles are launched then the count is paused and resumes when you return to the ship. If you start the Computer helping the Nutrimat then that starts another countdown to cue the missiles. The game chooses whichever countdown is the shortest at this point.)]

If the missiles are launched before you've got the computer stuck dealing with the Nutrimat, then the reason the computer can't be accessed is that it's being jammed from Magrathea, as in the original version of the story.

To escape the missiles you must use the Spare Drive, but you have to get the Spare Drive from the Improbability Drive area to do it, and give the Spare Drive either some tea or some advanced tea substitute.

The only way of getting real tea is by hooking up the computer and the nutrimat. You do this deliberately, though you will be offered clues suggesting that you can do this. How would you know that you've got to get hold of tea?

You are carrying around "no tea" which you are not allowed to drop. If you try to drop it you will either be prompted "You're talking complete nonsense, pull yourself together" or "I see no tea here." If you "take tea" (once it has arrived in the game) then the game says "no tea: dropped". If you then try and "take no tea", the game says "You are asking the impossible, or at least, the very very improbable" (very very improbable is better than infinitely improbable). If you drop the tea, then the game will say "tea: Dropped. no tea: Taken."

This will not apply if you have "Advanced Tea Substitute". You can have "no tea" and "Advanced Tea Substitute" at the same time. The whole point is that A.T.S. is NOT tea. (Abbreviation for Advanced Tea Substitute is A.T.S.).

If you don't manage to avert the missiles in time the ship will be hit and you will lose the game.

If you don't know to nag the Nutrimat for tea, the missiles will still be launched, and you will solve the problem with the Advanced Tea Substitute.

The problem is that if you nag the nutrimat to produce tea AFTER and it has to take over the computer, what are you going to be prevented from doing because the computer is out of operation? Landing the ship, I suppose.

Using the Spare Drive on the ship you destroys the interface in the process, so you can't plug it in again.

If you try to make tea AFTER you've averted the missile attack, (thus disabling the computer) then the ship goes into a dive.

If you then use the Spare Drive (which you will have to do if you are to prevent the ship hitting the ground) then one of several things might happen (on a randomising routine).

The chances are very high that you will come to a sticky and bizarre end. There is one chance that you will have things work out well - though I'm not sure what that will be yet.

11. Engine Room

In here is the main Drive, a spare, portable drive, and an atomic vector plotter.

The main drive is under the control of the ship's computer and Though do you have to repair it after you have used the spare drive on the ship?

The Spare Drive has a switch, and two connections. The atomic vector plotter has a connection and a long dangly bit. To get the spare drive to work you must connect the plotter to the drive and put the long dangly bit in some tea, or some advanced tea substitute.

Advanced tea substitute is readily available from the Nutrimat, but does not work so well as proper tea, which you will have to get hold of by linking the Nutrimat up to the shipboard computer, which results in the ship being temporarily disabled.

When the ship is disabled, (or before if you take a long time to get round to it) missiles are launched at it, which will eventually hit the ship and end the game unless you save yourself.

[If the missiles are launched before you have disabled the ship, (because you've taken too long) then the shipboard computer says that there is something jamming its guidance systems (as in the book)]

You save situation by plugging the spare drive (via its other connection) into a console on the Bridge, and turning the switch.

As a result of this the missiles are at the last moment transformed into a sperm whale and a bowl of petunias, which fall to the surface of the planet.

(At another point in the game you will emerge from Dark to find that you are either in the whale's stomach, or the whale - not certain which yet. Maybe both...)

At the same time, the ship's computer comes back on line and if you then go back to the Nutrimat you will find it will produce real tea.

Any time you use the Spare Drive without connecting it to the ship it will transport you into DARK.

12. Dark

The first time you go into DARK (from the Earth) you will go first to the Vogon hold. Thereafter a random routine determines which exit you get offered (as in previous notes).

Mostly you enter dark by using the spare drive with the advanced tea substitute.

%You will only get to do the role-switching sequences if you have gone into DARK by using the drive with proper tea.

You (Arthur) cannot relax and ENJOY things that happen to you in space till you've had a cup of tea.

So in order to gain control of dark (which involves attaining negative capability) you must first have had a cup of tea - NOT advanced tea substitute. Advanced tea substitute makes you feel tetchy.

So - the things you have to do once you have got on board the HoG are as follows. Go to the Nutrimat, get a cup of advanced tea substitute, but demand that it makes you some proper tea.

This involves hooking the nutrimat up to the shipboard computer. The ship is now disabled. Missiles attack it. You go to the Improbability Drive area with the advanced tea substitute. You attach the atomic vector plotter to the spare drive, put the dangly bit in the advanced tea substitute and take the whole contraption to the bridge and connect it to the interface. Turn on spare drive.

This saves the ship, turns the missiles in to a sperm whale and a bowl of petunias. You can now get tea from the nutrimat.

However, if you do it in this order you will only JUST have time to do it before the missiles hit the ship. Take one move too many and you lose.

It can all be done faster if you have first got the equipment you need from the Drive area (this takes a while because of the argument with the game about going into the drive area) and taken it through to the bridge and connected it, and so on.

Once you have drunk the tea (which you need to do) you can get another cup of tea (presumably as far as the program is concerned it's the same one) from the Nutrimat.

13. Tea/ No tea.

% You can't have both, at first. If you have accepted and "enjoyed" lots of things on the way through the game, and have therefore reached a state of negative capability through your own efforts, then maybe that is what enables you to have tea and no tea at the same time.

In which case: what is the function of the tea/no tea dilemma? How do you get to have both of them simultaneously, and why should you want to? What happens as a result? It should be something towards the end.

Alright - using the spare drive has jiggered the main drive, which needs something much more improbable than tea to run off. Mere tea is not enough. Advanced tea substitute practically destroys it. Only by giving it tea and no tea at the same time can it be made to operate again.

The shipboard computer should prompt - What the ship requires at this point in time is impossible, or at least, infinitely improbable.

When you try to have tea and no tea at the same time the game says "What you're asking is impossible - or at least, infinitely improbable."

If you drop "no tea" in Dark (after you've mastered Dark) you can then come back and pick up tea. Go to dark again and pick up "no tea".

14. Fluff

The yet more fluff could be in the Presidential Speedboat, and something else again could be at the party, so that you have to get those pieces of fluff (or whatever).

15. Setting off the V's and G's

At any point after Arthur has left the Earth, if the player issues an instruction of five words which the game is for any reason unable to execute, then this happens:

"It is of course well known that careless talk costs lives, but the full scale of the problem is not always appreciated. For instance at the exact moment that you said <REPEAT THE UNEXECUTABLE INSTRUCTION HERE> a freak wormhole opened up in the fabric of the space time continuum and carried your words far far back in time across almost infinite reaches of space to a distant galaxy where strange and warlike beings were poised on the brink of frightful interstellar battle.

The two opposing leaders were meeting for the last time. A dreadful silence fell across the conference table as the commander of the VI'hurgs, resplendent in his black jewelled battle shorts, gazed levelly at the G'Gugvunt leader squatting opposite him in a cloud of green sweet-smelling steam, and with a million sleek and horribly beweaponed star cruisers poised to unleash electric death at his single word of command, challenged the vile creature to take back what it had said about his mother.

The creature stirred in its sickly broiling vapour, and at that very moment the words < > drifted across the conference table. Unfortunately, in the VI'hurg tongue this was the most dreadful insult imaginable, and there was nothing for it but to wage terrible war for centuries. Over two hundred and fifty thousand worlds, their peoples and cultures perish in the holocaust.

You have destroyed most of a small galaxy. Please pick your words with greater care."

[If the player has not issued an unexecutable instruction by a certain time in the game, there will have to be a default which will pick on some other long instruction that he issues.]

16. Aboard the Fleet of the V's and G's

ONE OF THE TWO RESPONSES TO THE "LISTEN" INSTRUCTION IN "DARK" [see earlier notes about getting out of "DARK". This option will only go into effect once the first VI'hurg/G'Gugvunt sequence has occurred. If the player has already mastered DARK by then (by taking with him the Spare Improbability Drive, Atomic Vector Plotter and Tea) then I suppose he would be able to avoid this section altogether, but would then not score maximum "happiness" points.]

>listen to dark

You hear the deep and distant roar of a star drive coming from far beneath your feet. There is an exit to the north and another to the east.

>East

You can't go that way.

>East

You can't go that way.

>East

You can't go that way. We were lying about the exit to the East.

>North

You emerge from a small doorway. Spread before you is, astonishingly enough, the War Chamber of a star battle cruiser. Through the domed canopy of the ship you can see the rest of a vast and horribly beweaponed fleet flying in formation around and behind you through the black, glittering emptiness of space. Ahead of you in the darkness is a star system towards which you are hurtling at a terrifying speed.

Standing near you are two creatures who are gazing at the star with blazing hatred in their eyes. One is wearing black jewelled battle shorts, and the other is wreathed in green sweet-smelling steam. They are talking to each other.

>Examine VI'hurg.

The VI'hurg leader looks very typically VI'hurgish.

>Examine G'Gugvunt

The G'Gugvunt leader is looking typically G'gugvuntish.

[The point of this is - is it worth putting in a little problem which will require you're remembering which one is which?]

>Listen

Eventually, of course, after their galaxy had been decimated over the course of a few thousand years, it was realised that the whole thing had been a ghastly mistake, and so the two opposing battle fleets settled their few remaining differences in order to launch a joint attack on this Galaxy, now positively identified

as the source of the offending remark.

>examine star

It is a small, unregarded yellow sun.

>examine star system

It consists of nine planets of varying sizes orbiting a small, unregarded yellow sun. The third planet catches your attention.

>examine third planet

It is an utterly insignificant little blue green planet, of the sort where they probably still wear digital watches.

Your simple act of kindness at a moment of great personal anxiety, (you fed the dog, remember?) now brings you rich rewards. The battle fleet plunges towards the planet Earth, sees the dog, which appears to them as a gigantic monster, cheerfully tucking into a cheese sandwich. the VI'hurgs and the G'gugvunts are much moved by this simple picture of happiness, compare it briefly with the furious savagery of their own lives, think back to a day when they used to relax over the odd cheese sandwich themselves, often at sunset after a hearty day working in the fields back in VI'Hurgon and G'gugvia, and decide to return and rebuild their homes in a new spirit of harmony and cooperation.

This should keep you busy for a wee bit. I'll send you new bits in each letter. All the best,

Douglas.

You are in the Galley area of the Heart of Gold. This contains a machine which is the State of the Art in Nutritional Technology, a Sirius Cybernetics Corporation Nutrimat. It is a large white machine with a touch-sensitive pad, a dispensing slot and a service panel.

>touch pad

The Nutrimat makes an instant but highly detailed examination of your taste buds, a spectroscopic analysis of your metabolism and sends tiny experimental signals down your neural pathways to see what you like.

A cupful of Advanced Tea Substitute appears in the dispensing slot.

>take cup

Taken.

>drink tea substitute.

It tastes almost, but not quite, entirely unlike tea. It's absolutely disgusting. The Nutrimat says "Share and Enjoy".

>ask nutrimat for tea

The Nutrimat makes an instant but highly detailed examination of your taste buds, a spectroscopic analysis of your metabolism and sends tiny experimental signals down your neural pathways to see what you like.

A cupful of Advanced Tea Substitute appears in the dispensing slot.

>kick nutrimat

The Nutrimat says "Share and Enjoy".

-or-

The Nutrimat says "If you have enjoyed the experience of this drink, why not share it with your friends?"

>Nutrimat, why am I here?

The Nutrimat says "Nutrition and pleasurable sense data."

>examine Advanced Tea Substitute

About the only characteristic it shares with tea is that of Brownian motion.

>examine service panel

The service panel is removable.

>remove service panel

Behind the service panel is a circuit board with a number of dip switches, marked

- 1 - Cholesterol Register,
- 2 - MSG Specifier
- 3 - Thiamin Stack
- 4 - Piquant-O-mat
- 5 - Flavour Dump
- 6 - Vitamin Interrupts
- 7 - Nose Sequencer
- 8 - Bouquet Arbitration Bus.

All the switches are on.

>switch (any of them)

Switched. Some lights on the Nutrimat flash briefly. A hum starts promisingly, but quickly dies away again.

>remove circuit board

Taken.

>examine circuit board

It has a number of microchips, some printed circuitry and a message engraved in microscopic letters.

>switch (anything) then replace circuit board in Nutrimat

An enterprising effort. Some lights on the Nutrimat flash briefly. A promising hum starts but quickly dies away again.

>read message

It is too small for you to read.

>read message with [HAVEN'T DECIDED WHAT YET]

The message reads "This is merely a satirical device. It has no practical function."

>break circuit board

It's all the device deserves. It shatters with a satisfying crack.
[INCREASE SCORE]

>Listen to dark

You hear the deep and distant roar of a star drive coming from far beneath your feet. There is an exit to the north and another to the east.

>East

You can't go that way.

>East

You can't go that way.

>East

You can't go that way. We were lying about the exit to the east.

>North

You emerge from a small doorway. Spread before you is, astonishingly enough, the War Chamber of a star battle cruiser. Through the domed canopy of the ship you can see the rest of a vast and horribly beweaponed fleet flying in formation around and behind you through the black, glittering emptiness of space. Ahead of you in the darkness is a star system towards which you are hurtling at a terrifying speed.

Standing near you are two creatures who are gazing at the star with terrible hatred in their eyes. One is wearing black jewelled battle shorts, and the other is wreathed in green sweet-smelling steam. They are talking to each other.

>Examine VI'Hurg.

The VI'Hurg leader looks very typically VI'Hurgish.

>Examine G'Gugvunt

The G'Gugvunt leader is looking typically G'Gugvuntish.

[The point of this is - is it worth putting in a little problem which will require your remembering which one is which?]

>Listen

"Hated planet!" snarls the VI'Hurg.

"Home of he who dared to say '< >'" rasps the G'Gugvunt.

"Detested words! Even now it sticks my soul to hear them uttered,"

barks the VI'Hurg, "even though ten thousand years have passed..."

"And as many senseless megadeaths! Worlds destroyed! My race and yours laid waste!"

"And for what?"

"The ghastly, unthinkable chances of fate! That we should hear he who dared shape the words '< >'"

"Torture to my VI'Hurgish warrior heart to hear it spoken! Yet, even now, the hot breath of our vengeance blows hard upon this little world..."

"Vengeance on him who said '< >'"

"Yes, there's no need to keep repeating it," growls the VI'Hurg.

"One happy thought" adds the G'Gugvunt "is this. After millenia of bloody and perpetual conflict, our races have been brought together by this Quest for the Source of the Offending Remark. And perhaps, our quest completed, and vengeance exacted on him who said '< >'"

"Will you stop saying it?"

"Perhaps we will be able to continue to live together in peace and harmony, and..."

"We will talk about that AFTER we ... who's this?"

The two creatures turn and stare at you. The battle fleet is hurtling towards the star.

>examine star

It is a small, unregarded yellow sun.

>examine star system

It consists of nine planets of varying sizes orbiting a small, unregarded yellow sun. The third planet catches your attention.

>examine third planet

It is an utterly insignificant little blue green planet, of the sort where they probably still wear digital watches.

IF YOU SAY ANYTHING AT ALL, OR GIVE ANY INSTRUCTION THAT WOULD INVOLVE YOUR CHARACTER SPEAKING, THEN THIS HAPPENS:

Incredibly enough, not satisfied with having already delivered the worst insult in the VI'Hurg tongue from several million light distance, you have now said '<2>', which is an even worse insult in the G'Gugvunt tongue than '< >' was in the VI'Hurg tongue.

You are clearly the worst diplomat that ever lived. Not satisfied with having already delivered the most terrible possible to a VI'Hurg you have now said '<2>', which is an even worse insult in the G'Gugvunt tongue than '< >' was in the VI'Hurg tongue.

Ignore the penultimate paragraph - just an earlier version of the last one.

✓ Vogen ship scenes

- Announcement (Babel fish)
- Guards arrive
- Captain/Poetry
- Airlock

Heart of Gold

- ✓ - why do you keep returning to Dark? using drive w/ Brownies but w/o plugging it in
- what do Zaphod & Trillian do while you're messing around?
- ✓ - connecting Eddie & Nutrimat (see Tral)
- Marvin?

SANNA

Tea vs. No Tea → make Tea a local object & No Tea a global object?

Object of Game

Scoring

Fluff ← ?

Collecting stuff in each section

You are the Galley area of the Heart of Gold.
This contains a machine which is the State of the Art in
Nutritional Technology, a Sirius Cybernetics Corporation
Nutrimat.

It is a large white machine with a touch-sensitive pad, a
dispensing slot and a service panel.

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examination of your taste buds, a spectroscopic analysis of your
metabolism and sends tiny experimental signals down your neural
pathways to see what you like.

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dispensing slot.

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\$ Taken

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absolutely disgusting. The Nutrimat says "Share and Enjoy".

>ask nutrimat for tea

\$ The Nutrimat makes an instant but highly detailed
examination of your taste buds, a spectroscopic analysis of your
metabolism and sends tiny experimental signals down your neural
pathways to see what you like.

A cupful of Advanced Tea Substitute appears in the
dispensing slot.

>ask nutrimat for real tea (or proper tea, or genuine tea)

\$ The Nutrimat says "Share and Enjoy" and produces another cup
of Advanced Tea Substitute.

>ask nutrimat for real tea (or proper tea, or genuine tea)(second
time)

\$ The Nutrimat says "This drink was individually tailored to
meet your personal requirements for nutrition and pleasure," and
produces another cup of Advanced Tea Substitute.

>kick nutrimat

\$ The Nutrimat says "Share and Enjoy".

/OR/

\$ The Nutrimat says "If you have enjoyed the experience of
this drink, why not share it with your friends?"

>Nutrimat, why am I here?

\$ The Nutrimat says "Nutrition and pleasurable sense data"

>examine Advanced Tea Substitute

\$ About the only characteristic it shares with tea is that of Brownian motion.

>examine service panel

\$ The service panel is removable

>remove service panel

\$ Behind the service panel is a circuit board with a number of dip switches, marked

- 1 Cholesterol Register,
- 2 MSG Specifier
- 3 Thiamin Stack
- 4 Piquant-O-mat
- 5 Flavour Dump
- 6 Nose Sequencer
- 7 Vitamin Interrupts
- 8 Bouquet Arbitration Bus.

All the switches are on.

>switch (any of them)

\$ Switched. Some lights on the Nutrimat flash briefly. A hum starts promisingly, but quickly dies away again.

>remove circuit board

\$ taken

>examine circuit board

\$ It has a number of microchips, some printed circuitry and a message engraved in microscopic letters.

>switch (anything) then replace circuit board in Nutrimat

\$ An enterprising effort. Some lights on the Nutrimat flash briefly. A promising hum starts but quickly dies away again.

>read message

\$ it is too small for you to read

>read message with [HAVEN'T DECIDED WHAT YET]

\$ The message reads "This is merely a satirical device. It

has no practical function."

>break circuit board

\$ It's all the device deserves. It shatters with a satisfying crack. [INCREASE SCORE]

AFTER YOU'VE BROKEN THE CIRCUIT BOARD:

>ask Nutrimat for tea (or touch panel)

\$ The Nutrimat produces another cup of Advanced Tea Substitute and says "Share and Enjoy" in a rather aggrieved manner.

>ask Nutrimat for real tea (or genuine tea, or proper tea)

\$ The Nutrimat asks you what you're talking about, and you take the opportunity to tell it all about India, China, Ceylon, broad leaves drying in the sun, summer afternoons and silver tea pots.

The Nutrimat says you've got to be joking.

>ask Nutrimat for real tea [or how about "INSIST" if there are other places we can use it.]

\$ The Nutrimat expresses its astonishment that you should want to drink something which results from putting boiling water on dead leaves and squirting stuff from a cow in it and says it will need some help just dealing with the concepts involved. It starts to whirr.

A red panel lights up saying

MEMORY OVERLOAD

A second panel lights up saying

RESERVE MEMORY ACCESSED

A third one says

PROCESSOR OVERLOAD - SWITCH TO TERMINAL MODE

A panel on the wall lights up, saying

NUTRIMAT GOING ON LINE

More and more panels light up:

CENTRAL COMPUTER ACCESSED

MAIN MEMORY OVERLOAD

FIRST RESERVE MEMORY ACCESSED

PARALLEL PROCESSORS ON LINE
SECOND RESERVE MEMORY ACCESSED

```
^[[2J^[CH^[(A ^[])O ^[[1m^[[5m
  ^[[6        1qqqqqk
            ^[[3xWAIT!x
            ^[[4xWAIT!x
^[[6        mqqqqqj
            ^[[m^[[5m
            1qqqqqqqqqqqqqqqqqqqqqqqqk
            xNUMBERS BEING CRUNCHEDx
            mqqqqqqqqqqqqqqqqqqqqqqqj
^[[m
```

There doesn't seem to be a lot happening here. Distant sounds of alarm are carried on the air.

>go to corridor (or whatever direction it is we've decided on)

\$ The sounds of alarm are louder. There is a shout of anger and another of panic.

>go (anywhere other than to the Bridge)

\$ From here the sounds of panic and alarm are more muted, but no less insistent.

IF YOU DON'T GO TO THE BRIDGE AT ALL, OR START TO TAKE THE SPARE DRIVE TO THE BRIDGE, THEN AFTER SIX MOVES, THIS HAPPENS:

\$ It seems to have escaped your notice that something serious is afoot, despite the sounds of panic, shouts of alarm, which we have been trying to point out to you.

For your information, while your mind has been on other things, a nuclear missile attack has been launched on the Heart Of Gold. The missiles in fact hit the ship about 3 nanoseconds ago. You will shortly (and we mean shortly) be engulfed in a huge atomic fireball, and therefore there is little more to say at this point other than goodbye.

You control Dark by using the spare drive with real tea rather than Advanced Tea Substitute.

There are as many cups of ATS as you want, though only one at a time. If you ask for another it simply says "You haven't drunk the nutritious and flavour-enhanced cupful I already gave you."

There must be a second opportunity for choice to distinguish between the two exits associated with each sense in dark. You will have to notice the subtle variation in wording. This only applies to Drive with Tea, *not* ATS.

If you return to the Vogon hold a second time you are instantly set upon and killed by Vogon guards.

If you go to Damogran and *don't* manage to pilot the speedboat then the boat crashes and returns you to Dark.

If you return to Damogran *after* stealing the Heart of Gold, then the guards seize you and, in an unconstitutional departure from protocol, hurl you over the cliff.

The actual point of the Damogran sequence is to transfer the fluff from the speedboat to the HoG.

There may also be a toolbox under the dashboard of the speedboat. In which case, Zaphod is going to have to have some way of concealing the too he takes about his person. He would look very odd going to give a Presidential address brandishing a photon-assisted monkey wrench.

Marvin

Marvin crosses your path from time to time making negative and depressing comments, but will not respond to commands. If you follow him then he goes into Marvin's pantry where you are unable to follow him. You have to prove to his door (which is very uppity) that you have some basic level of intelligence before you are allowed to enter. "Show me something you've done that's the slightest bit intelligent." is the sort of remark we would get from the door. You will have to show the door the Tea and No Tea.

The door will then open for you. You can enter Marvin's pantry. If you enter before you have scored enough happiness points, then you

will suffer a fatal blast of depression and, sadly, the game will be over for you at that point.

If you have enough points then you can ask Marvin to help you with opening the airlock door. He says have you got the tools. If you ask him which tools he is very scornful and wonders how you managed to get into the pantry if you are so primordialily benighted that you don't even know which tools are needed for the job.

There are about six tools to choose from dotted around the game - mostly in the HoG.

When you go with Marvin to the maintenance room, which is very small, you can only take two tools in with you. Marvin works away and then asks you for one tool and another. This is on a random routine - he will ask for different tools each time. If you don't have the tools when he asks for them then the door cannot be opened. You are stuck inside the ship till the air runs out.

The only way you can know which tools Marvin will need is to have collected the four pieces of fluff, which are the seeds of a tree thought to be extinct, - the Tree of Foreknowledge. It bears one fruit, which, if eaten, vouchsafes the eater a single glimpse into the future. This will tell you which tools Marvin asks you for.

Tea/No Tea Dilemma.

If you try and pick up tea when you are holding No Tea (or vice versa) then the game will respond that "Your common sense tells you that you can't do that."

One of the exits from dark sends you into your own brain. If you are normal size at the time then there is a very nasty explosion of flesh and bone around you, and you are dazed to discover yourself standing in what appears, horribly enough, to be your own corpse. You have to option of quitting the game cleanly now, rather than suffer the results of this ghastly error yourself in a short while.

If you take that exit after you have come back from the VIHurg and G'Gugvunt ship, and are therefore two microns tall, then you find yourself in a spongy gray maze of twisty little synpses, all alike. In this maze you will find one pair of synapses blocked by a large obstacle marked **Common Sense**. If you remove this, the synapse fires properly, you experience a rush of mental freedom and are somersaulted

in a blinding explosion back into Dark. (On re-emergence from Dark on this occasion you will be back to proper size).

If you emerge from Dark without doing this you will be two microns tall. You will be in a very strange shaped and huge room, which you don't recognise, though it smells familiar. You are standing on the edge of a huge wide plain. If you go in any direction, the Game says that you march in that direction for five hours, but don't seem to have made a lot of headway. Eventually you get trodden on by an ant.

After you have removed *Common Sense* from your brain you are able to hold Tea and No Tea simultaneously.

Party

You are Trillian. There are three rooms at the party. You are carrying a glass of white wine, a plate of hors d'oeuvres, and a handbag. There is a particular guy who looks very very attractive, if a little weird. He has a slightly other worldly look on his face, and appears to think that this is a fancy dress party or something because he has what appears to be a large birdcage on his shoulder with a black drape over it. The bird inside must be asleep on account of the fact that you can hear the sound of snoring coming from inside. His name apparently is Phil and no one knows who invited him.

There is also a nice man called Arthur Dent, who, though well meaning, you find a bit of a bore. He comes up to you and says hello, then seems a little shy and embarrassed and stuck for anything else to say. He has a large ball of fluff on his jacket, which, to your surprise, you find very irritating.

If you say anything to Arthur...

"Arthur seems to find your tone a little cool, smiles unhappily, and wanders off."

Arthur will keep returning and say "hello again" and then be stuck for anything to say again.

If you try to follow Phil, he always moves to the next room.

If you take the fluff from Arthur's jacket, the game says that, as so often at parties, you find you are holding too much and can't take anything else. So, you have to drop one of the items you are carrying.

When you take the piece of fluff off Arthur's jacket his appearance is much improved. He is clearly touched by this friendly move and starts to chat away to you happily. He is really rather a nice man, you decide. However, at that moment Phil comes up, grips your shoulder, says "Hey babe, is this guy boring you? Why don't you come and talk to me instead, I'm from a different planet." He is very strange and attractive. You smile at Arthur. You follow Phil. The hostess, a very boring lady who you've been trying to avoid all evening comes up to you and says, "Oh hello, Tricia, how lovely to see you, is this yours?" *(whatever it was you dropped to take Arthur's fluff).*

This is the crucial point at which you either drop the fluff or put it in your bag.

Assuming you take whatever it is, the hostess then moves away, you follow Phil outside, and everything goes swimmy and Dark.

Hitchhiker Sections

<u>From</u>	<u>Section</u>	<u>Via</u>	<u>To</u>	<u>Character</u>
Beginning	Earth I	Thumb	Dark	Arthur
Dark	Vogon Ship	Thumb/space	Dark	Arthur
I. Drive Use	Earth II	Thumb	Dark	Ford
Dark	Traal	Thumb	Dark	Arthur
I. Drive Use	Damogran	I. Drive	Dark (?) ↓	Zaphod
I. Drive Use	Party	Thumb (?)	Dark ↓	Trillian
Dark	Space Fleet	(you are miniaturised)	✓	Arthur
I. Drive Use	Sperm Whale	Thumb (?)	Dark	Arthur
Dark	Heart & Gold	I. Drive	Damogran, Earth II, Party, whale, Trillian	Arthur
Various	Dark	senses	Hoff, Vogon Ship, Traal, VEG Fleet	N.A.

Dark

EXITS:

Listen → Space Fleet (Viking Drive)
 → Heart of Gold (H&G Drive)

Smell → Vagon ship (smelling salts)
 → Traal (Beast's Tail)

Feel → Party (drink)
 → whale's Stomach (lining)

See → Country Lane (our sun)
 → Damogran (alien sun)

ENTRANCES:

- From Earth I (via Thumb)
- From Earth II (via Thumb)
- From Vagon Ship (via space or Thumb)
- From Party (via passing out)
- From Damogran (via passing out)
- From Traal (via Thumb and adventures)
- From Space Fleet (V's & G's teleport you into Brain)
- From H of G (via use of IID)

entrances are probabilistic, ^(while Dark is uncontrolled) and the probabilities alter according to the action. 0% chance of VRG or whale scene until they've been set up. Once you've completed a scene, chance of getting it again is very low.

Vogon Ship

P. Appreciation Den → Captain's Quarters

Arrive in hold.

Ford takes nap, gives you Guide (recommends entries?)

1st problem: Babel fish - limited number in dispenser

Dispenser flings fish into hole in far wall

Put gown over hole, fish falls down sleeve thru drain

Put towel over drain, service robot steals fish

Trap robot with satchel, flying robot catches sailing fish.

Decoying flying robot with junk mail on satchel,
babel fish lands in ear.

Announcement becomes non-gibberish

Queues guards **bursting** in & drag you & Ford to ^{Cap. Quarts} ~~Bridge~~

You are strapped in Poetry Apprec. Chairs

If you enjoy the 1st verse, he reads 2nd verse

In Hold is glass case containing At. ~~Vec.~~ ^{Vec.} Plotter.

Instructions for opening the case are a Vogonese
recording (need babel fish)

Instructions include a word from Captain's 2nd verse

You stop in Hold on way from ^{Captain's Quarters} ~~airlock~~ to Airlock
while Ford argues with guards.

Cap's
Quarters

Hold

Airlock

Marvin

Depressed & super-intelligent.

Wanders around H of G, ignores you.

If you go to Marvin's Pantry & try to
"open door" or "knock on door."

Marvin replies "I'm too intelligent to let you
in unless you demonstrate your intelligence."

This involves getting Tea & NoTea together.

~~##~~ You can now enter, but if you do, you
will be destroyed by a blast of depression.

You must drink the tea, then enter.

Marvin will now respond to your commands.

Tell Marvin "open the airlock door"

He will do so, but says that you must
bring the proper ~~weapon~~ tool, but he won't
tell you which tool.

You must use the fluff-plant fruit to
view the future.

If you try to open it yourself "You have
neither the tools nor the expertise!"

Game ends as you step out

The Party



You are Trillian. 3 rooms

Arthur & Phil (Zaphod) are there.

Arthur is dull, plain, shy

Phil is gorgeous, exciting, hard to approach

There is fluff on Arthur's jacket.

You have a plate of hors d'oeuvres, glass of wine,
and a hangbag.

Arthur is constantly saying "hello" but is too
embarrassed to continue.

If you take the fluff on Arthur's jacket it
breaks the ice & he starts chatting, boring
you to tears.

Trillian's motivation for taking the fluff - it's
unsightly.

Dropping food or drink ^{or bag} queues host or Phil to
return.

Zaphod sz "this guy boring you?"

You have more drinks, get swirly, &

Zaphod leads you outside into... dark

If you return after having gotten fluff, host
hopes you to death

Damogran

You are Zaphod. You have a hangover.
Fluff is under beat of speedboat.
Autopilot button does nothing. If you steer
the speedboat directly at cliffs, etc.

It kicks on & steers you safely.
If you try you do it yourself, you'll
probably crack up. "steer boat toward rocks" or
returning to Dark. " " " " cliffs"

Move later the plume of water lifts
the boat to the Dais. Get out, you're
at the Dais. Any instruction other
than a non-action, or even some non-actions,
sets the crowd into a frenzy.

A few moves later, Trillian shows up with
gun.

➤ GUARDS, ~~SHOOT~~ DON'T SHOOT

➤ GUARDS, DROP GUNS
TAKE GUN OR TRILLIAN, SHOOT PILE OF GUNS
➤ SHOOT GUNS WITH GUN WEAPONS?
BLASTERS?
LASERS?

➤ ENTER H of G

It's a bit

in the

Traa|

third room, blocked by Beast until asleep
contains a skeleton holding a

Sirius Cybernetics Nutrimat-Computer Interface.

there's an unopened box ~~at~~ in the Galley
on the HtFG labelled the same thing.

It contains a Sirius Cybernetics Anti-byblatter
Beast Rifle.

If you return after getting interface
beast eats you.

V's & G's

After fleet swoops toward dog,
they are moved and reform.

Grateful, they offer you a lift to H of G.
They beam you over, 2 microns tall, into
Arthur's Brain "A maze of twisty little
~~para~~ synapses, all alike." You wander around a bit,
until you discover a particle (labelled "common
sense") blocking a synapse. As you
take it, an electrical charge leaps
across the synapse, knocking you out.

TEA

You get it by connecting Nutrimat & Computer.

You can only get Tea once during game.

Using tea for At.Vect. Plotter allows you to
Control Dark.

You must drink the tea to acquire important
happiness points.

to get tea & no tea simultaneously, you must
first remove your ~~the~~ common sense mental block

As the micro Arthur. Then say TAKE NO TEA
while holding TEA. If you do this while
you still have common sense, you're told "Your
common sense tells you that this is impossible."

Fluff

Some fluff in nightgown pocket

More fluff in Ford's satchel

unsightly fluff on Arthur's jacket @ Party

Presidential fluff on Presidential Speedboat

put all 4 fluffs together, and
you get...?

A seed.

Plant seed in soil in Marvin's Pantry.

Grows into plant that produces a fruit.

Eat fruit to view the future (see Marvin)

Final Problem

Involves the fluff.

Marvin's help is necessary.

Your mental block prevents it.

Involves landing on Magnathea.

Involves creating happiness.

Should be very dimactic.

Tree of happiness?

See fluff/Marvin/Teq.

$$\begin{array}{r} 16 \\ .33 \\ \hline 48 \\ 48 \\ \hline 5.28 \end{array}$$

$$78$$

$$\begin{array}{r} 78 \\ 26 \\ \hline 52 \end{array}$$

$$\begin{array}{r} 110 \\ -26 \\ \hline 84 \end{array}$$

$$\begin{array}{r} 62 \\ 84 \overline{) 52.00} \\ \underline{504} \\ 160 \end{array}$$



Thumb vs. I.G.

Both take you to Dark?



Logan to Heathrow
Departs Boston
Arrives London

British Airways Flight # 274
9:00 PM 6/12/84 Tuesday
8:10 AM 6/13/84 Wednesday

Heathrow to Logan
Departs London
Arrives Boston

British Airways Flight # 275
4:30 PM 6/16/84 Saturday
6:40 PM 6/16/84 Saturday

American Express Traveller's Checks

#10

#50

Douglas Adams

inside England (phones are 5pp

Directions:

car rental (mid-sized manual)



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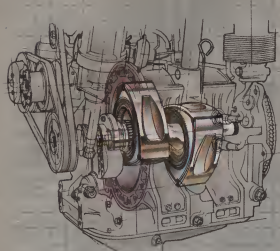
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 • Steel-belted radial tires • Power-assisted ventilated front disc brakes • Front and rear stabilizer bars • Retractable headlamps
 • Full cut-pile carpeting • Driver's seat lumbar support adjuster
 • Electric rear window defroster
 • 2-speed wipers/washer plus

29 EST.
HWY.
MPG

19 EST.
MPG

intermittent
feature

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- Quartz digital clock
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*EPA estimates for comparison. Your mileage may vary with trip length, speed and weather. Highway mileage will probably be less. **Manufacturer's suggested retail price. Actual price set by dealer. Taxes, license, freight, options (tires/al. wheels shown) and other dealer charges extra. Price may change without notice. Availability of vehicles with specific features may vary. Mazda's rotary engine licensed by NSU-WANKEL. †Percentage of original suggested retail price currently retained according to Kelley Blue Book, Jan./Feb. 1984.

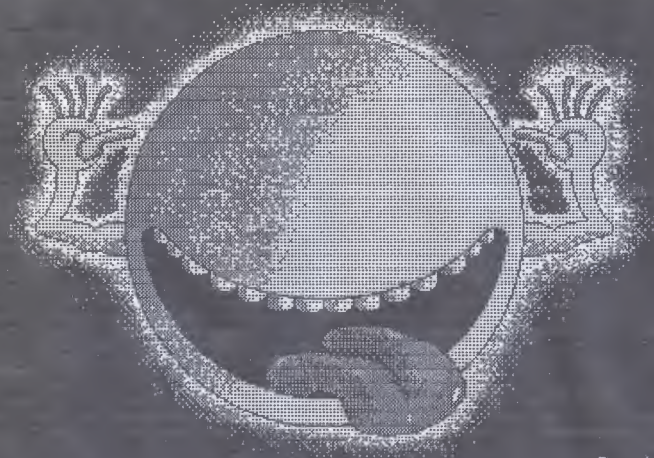
mazda

THE MORE YOU LOOK,
 THE MORE YOU LIKE.

MAZDA RX-7.

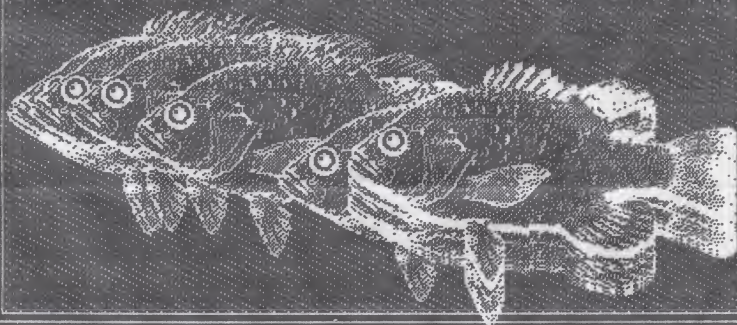


DON'T PANIC



Ron Aldrich

● *So Long,
and Thanks for
all the Fish...*



DOUG-

HERE ARE THE LATEST LISTINGS. I
COMPILED LAST NIGHT & IT WAS OVER
THE SIZE LIMIT, SO I CHOPPED AT
SOME THINGS & COMPILED AGAIN, AND
THE CURRENT FIGURES ARE:

Pre-Load: 112 free bytes

Post-Load: 88 free bytes

HOWEVER, I'LL NEED AT LEAST
THAT MUCH SPACE FOR BUG FIXES
OVER THE COMING WEEK, SO YOU
SHOULD NOW TREAT TEXT-REWRITING
AS A ZERO-SUM BALLGAME.

—Steve

STEVE

See you at

HARVEST at 7:30

THE THING YOUR ROOMMATE GAVE YOU
WHICH YOU DON'T KNOW WHAT IT IS
5/2/84

Tom V: "Something to do with fish...with the cleaning or preparing of fish."

Hollywood: "What are you doing with a cheese stringer?"

Betsy: (bitchily, of course) "It's a cheese shredder."

Jon: "Uh, something to make sushi with? To open clams with? Cut the edges off, uh..." (trails off)

Linda A: "Is it for drugs or sumthin'?"

Debbie: "It's a pasta-maker. A mini-pasta maker."

Tom V: (returning) "I've changed my mind. It's a carpentry tool. Why else would it have this little house on it?"

Jerry: "I wouldn't even care to guess."

Marc: "For scraping stickers off your car? Oh, I didn't see the holes. It hooks onto something and becomes the handle."

Albert: "Some kind of kitchen utensil but it beats the hell out of me what."

Dan: "Is this a butter curler?"

Stu: (deliberately) "I think it's designed to cut food into ribbons..." (less deliberately) "...in fact, you could cut anything into ribbons!"

Mike Q: (after hearing about horrible Sorcerer bug) "Is it sharp enough to slit my wrists? It's obviously for grapefruit. Or an ice something."

Bruce: "Is this for sculpting clay?" (later) "It's a wire-stripper for special five-conductor cable."

Douglas Adams, upon hearing first few words of a description: "Sounds like a lemon zester."

JENNIFER
playing
HITCHHIKER'S

You'll have to be more specific, I'm afraid.

>FIND ONE BED

You'll have to be more specific, I'm afraid.

>FIND MY BED

You'll have to be more specific, I'm afraid.

>FIND ANY BED

I don't know the word "any".

>FIND A SOFT, COZY BED WITH A BLUE DAMASK COVER, AND A TEAK HEADBOARD

I don't know the word "soft".

>RESTORE

From file: BROWNIAN.R111.10k.

>I

You have:

no tea

a sales brochure

your gown (being worn)

It is of course well known that careless talk costs lives, but the full scale of the problem is not always appreciated. For instance, at the exact moment you said "set switches for tea substitue" a freak wormhole opened in the fabric of the space-time continuum and carried your words far far back in time across almost infinite reaches of space to a distant galaxy where strange and warlike beings were poised on the brink of frightful interstellar battle.

The two opposing leaders were meeting for the last time. A dreadful silence fell across the conference table as the commander of the Vl'Hurgs, resplendent in his black jewelled battle shorts, gazed levelly at the G'Gugvunt leader squatting opposite him in a cloud of green, sweet-smelling steam. As a million sleek and horribly beweaponed star cruisers poised to unleash electric death at his single word of command, the Vl'hurg challenged his vile enemy to take back what it had said about his mother.

The creature stirred in its sickly broiling vapour, and at that very moment the words "set switches for tea substitue" drifted across the conference table. Unfortunately, in the Vl'hurg tongue this was the most dreadful insult

imaginable, and there was nothing for it but to wage terrible war for centuries. Eventually the error was detected, but over two hundred and fifty thousand worlds, their peoples and cultures perished in the holocaust.

You have destroyed most of a small galaxy. Please pick your words with greater care.

>L

Bridge

This is the bridge of the Heart of Gold. A gangway leads downward, and steam

11-Sep-84 23:58:10-EDT,1131:000000000001
Mail-From: SEM created at 11-Sep-84 23:53:10
Date: 11 Sep 1984 2353-EDT
From: Steve Meretzky <SEM at ZORK>
Subject: HITCHHIKERS
To: TESTERS at ZORK

***** OCN'T PANIC *****

The freeze is on. Versior (naturally) 42 is ready and waiting for you to do your worst. I've wearing my towel and my peril-sensitive sunglasses and my bags are packed for Nantucket and just give me the word and I'll press the green button and matter transfer to any passing Cape Island.

Version 42 is an incredible 394 bytes under the TI99 limit; the \$commands must have taken up at least five hundred bytes.

Jeff, the last batch of bugs are in your box (as well as some cryptic notes I removed from your desk late last night). In addition to these, here are some suggestions for areas of fertile beating: referring to TEA, returning to scenes multiple times, various uses of IN FRONT OF, saying PUT ALL IN various containers, and various types of orphaning (WHICH BUTTON DO YOU MEAN...?)

RESTORE after death crashes, but I think this is a bug in the new ZIP20.

Well, so long, and thanks for all the bugs.

13-Sep-84 13:27:24-EDT,405:000000000001
Date: 13 Sep 1984 1327-EDT
From: Jerry Wolper <JW at ZDRK>
Subject: Remaining unfixed
To: sem

The only fix I didn't do was the multiple orphan case. (If only we had another week...) I was pleasantly astonished to find that:

>UNLOCK BOX WITH KEY
Which box do you mean, the toolbcx or the carton?

>TOOLBOX

now works without my explicitly fixing it!

-Not Al Cliver's agent

13-Sep-84 14:13:00-EDT,542:000000000001
Mail-From: SEM created at 13-Sep-84 14:09:39
Date: 13 Sep 1984 1409-EDT
From: Steve Meretzky <SEM at ZDRK>
Subject: 45
To: TESTERS at ZDRK

Hear, oh ye sinners:

Version 45 is waiting to be blessed. Let all who have sinned before the eyes of God cleanse themselves of their evil by making a pilgrimage unto the game and seeing it's pristine purity.

We have received another sign from on high that this version is the chosen one; I gazed upon the file size and lo, beheld that it was 42 bytes under the limit.

13-Sep-84 16:20:57-EDT,381:000000000001
Date: 13 Sep 1984 1620-EDT
From: Marc Blank <BLANK at ZDRK>
Subject: Re: 45
To: SEM
In-Reply-To: Your message of 13-Sep-84 1409-EDT

Wondrous odd that the number of bytes remaining after the blessing of the code is the answer to the ultimate question! Oh Lord, bless this thy code and let it not fall victim to the scourge of bugginess.

Amen. -marc

14-Sep-84 17:34:00-EDT,437:000000000001
Mail-From: SEM created at 14-Sep-84 17:31:26
Date: 14 Sep 1984 1731-EDT
From: Steve Meretzky <SEM at ZORK>
Subject: HITCH
To: TESTERS at ZORK

Version 48 is done.

Would you like the bugs behind Version #46, or the bugs behind Version #47,
or the bugs behind Version #48?

Or, would you like to trade all the bugs you've won for the curtain that
beautiful Albert Vezza is pointing to?

See y'all Wednesday.

14-Sep-84 17:57:44-EDT,321:000000000001
Date: 14 Sep 1984 1757-EDT
From: Marc Blank <BLANK at ZORK>
Subject: Re: HITCH
To: SEM
In-Reply-To: Your message of 14-Sep-84 1731-EDT

I suggest that you see an eye doctor on your vacation.

-marc

14-Sep-84 18:57:15-EDT,293:000000000001
Date: 14 Sep 1984 1857-EDT
From: Jerry Wolper <JW at ZORK>
Subject: Re: HITCH
To: SEM
In-Reply-To: Your message of 14-Sep-84 1731-EDT

Wednesday?!?? And THEN running to Production?!?? Oh, well. I suppose if I
wrote at anything as bug-ridden as Hitchhiker's, I'd run away too.

14-Sep-84 19:31:54-EDT,245:000000000001
Date: 14 Sep 1984 1931-EDT
From: Jerry Wolper <JW at ZORK>
Subject: V. 48
To: DA, JEFF, SEM

I got as far as opening the screening door before I forgot to drink the tea;
I had eaten the fruit. This is, presumably, good news. -JW

16-Sep-84 01:24:47-EDT,163:000000000001
Date: 16 Sep 1984 0124-EDT
From: Michael Dornbrook <MD at ZORK>
Subject: HITCH
To: SEM

"THROW IN TOWEL" DOES A QUIT TO TOPS-20 WITHOUT GIVING SCORE, ETC.

MIKE

9/13/85

- Simple, but interesting. I discovered Stu's \$db command, revealing a little of the parsing process. Don't take it out. M2
- Suspect**: the game is absorbing even though the parser can be frustrating. When I bump into Smythe, I would like to say "sorry." M3
- Suspect** is very engrossing. Little hard to map, but that's expected. Takes alot of time between turns. Other than that, all your games are an A+. M3
- Your package speaks for itself. Quality inside and out. There is no doubt that you are the leader in this software gendre. However, including a twinkle in each package might be nice. M3
- I see a few other companies are trying to outdo you. Never! They can have their 'intelligent' parser, they still don't know how to write! Keep up the great work! M3
- I played a BASIC text adventure, and liked it. Then I bought an Infocom and was overwhelmed. You can really communicate! M3
- It is much to your credit. The stories alone are worth it, but you've invested into packagings and a smile becomes a laugh. A2
- What happens when I wear out this disc playing the game? A2
- It is a very hard, mind-boggling, fantastic game. If people can solve this game without the hintbook, they must have a very high I.Q. A3
- Don't include so much funny stuff! Also, do you make any 'serious' games? S3
- Planetfall** and **Deadline** mark a new era in computer games: one in which thinking is more important than zapping, killing, and rapidly pressing buttons. S3,M1
- I haven't tried it yet, but I'm sure it's a flop. S4
- Aggravating. I wish the author would visit and show us if it has any redeeming features. S4
- Responds well to questions no matter how stupid or irrelevant. S4
- The packaging is better than a pair of dingo's kidneys. S4
- I really don't appreciate a game that becomes impossible after five to ten hours of play. Now I guess I have to buy your accursed hintbook. Great planning you bastards. S4
- Three microscopic battle cruisers were missing from the microscopic space fleet. (Rip-off.) S4
- Great packaging, interesting items, but the game makes my brain hurt (nice!!) S4
- Doug Adams is God! S4
- I like it too much, it's hard to stay awake the next day. S4
- Text is excellent and very funny. However, we got stuck real fast and have been unable to get past a certain point for days - and there's four of us playing! (All with high I.Q.'s) This leads me to believe these things are still written for hardcore nerds and not for the rest of us. Put more hints into the game. S4

FILL ME IN!
(Please print clearly and answer all of the following questions. Then just mail in this card today, and you'll be reading THE NEW YORK TIMES for FREE before you know it!)

5. ☐ Check here if the above is your new address
6. Infocom interactive story purchased: Hitchhiker's Guide to the Galaxy
7. My computer is Apple IIc brand
model number 11111111
8. My age group is: ☐ 6-11 ☒ 12-17 ☐ 18-24 ☐ 25-35 ☐ 36-49 ☐ 50+
9. Please put any comments you have about your Infocom interactive story, the documentation or the packaging here: Nice, the Best game I ever played. But what's the square black thing with the hole in the middle

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model number 11111111
8. My age group is: ☐ 6-11 ☐ 12-17 ☒ 18-24 ☐ 25-35 ☐ 36-49 ☐ 50+
9. Please put any comments you have about your Infocom interactive story, the documentation or the packaging here: The Ant Farm pin was not included. Best Game Yet. I have no friends with computers the Sigma Slime other than that they are "Mostly Harmless"

10. Add your friend to our mailing list:

Name YOGGON SKUM
Address Pilgrims Way
City YOGGON State IL Zip Code 1176743241

The Infocom Interactive Warranty/Registration Card

"FILL ME IN!"

(Please print clearly and answer all of the following questions. Then just mail in this card today, and you'll be reading THE NEW YORK TIMES for FREE before you know it!)

5. ☐ Check here if the above is your new address
6. Infocom interactive story purchased: The Hitchhiker's Guide
7. My computer is IBM PC brand
model number 11111111
8. My age group is: ☐ 6-11 ☐ 12-17 ☐ 18-24 ☒ 25-35 ☐ 36-49 ☐ 50+
9. Please put any comments you have about your Infocom interactive story, the documentation or the packaging here: GAG ME WITH AN EATING IMPLEMET NOT EVEN A SUPER NOVA COULD SCARE ME.

The Infocom Interactive Warranty/Registration Card

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6. Infocom interactive story purchased: Hitchhiker's Guide
7. My computer is Apple IIc brand
model number 11111111
8. My age group is: ☐ 6-11 ☒ 12-17 ☐ 18-24 ☐ 25-35 ☐ 36-49 ☐ 50+
9. Please put any comments you have about your Infocom interactive story, the documentation or the packaging here: I enjoyed the game thoroughly. Then I turned on the computer. in the

10. Add your friend to our mailing list:

Name _____
Address _____

KITCHEN FLUFF



73137 02819



No. 6 2819BP

GANT

INDUSTRIAL
DESIGNED TO MEET

Ideal for Teflon® Cookware
*Reg. T.M. of E.I. DuPont de Nemours & Co.







BAREFOOT AND BATHROBED, LINDA WARE FACED BULLDOZER
 "Things like this... happen all the time in Bernal Heights"

Robed crusader halts bulldozer's advance

By **Harry Jupiter**
 OF THE EXAMINER STAFF

When Linda Ware heard the rattle and clatter of a bulldozer at 7:30 a.m. yesterday, she jumped out of bed and said, "Oh, no, not on a Saturday morning."

She threw on a bathrobe and ran barefoot into the street, stepped in front of the bulldozer and shouted, "Stop!"

"What the hell are you guys doing?"

Thanks to Ware, the latest chapter in the "Bizarre Battle of Bernal Heights" resulted in a rare victory for the residents.

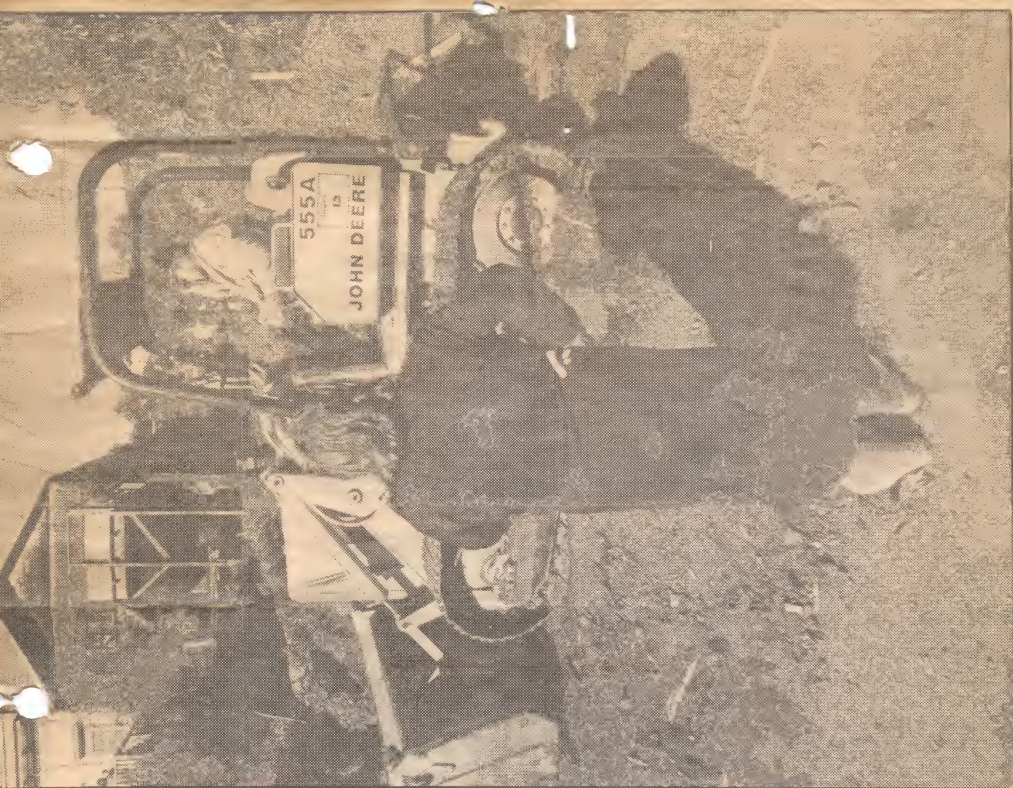
Contractor Jerry Kirwin called off his crew and abandoned the grading of the steep lot at 118 Brewster St. until tomorrow.

Kirwin said he is preparing the

site for a three-story, single-family residence. In that neighborhood, a three-story building is a high-rise. The people on the east slope of Bernal Heights like that lot just the way it's been.

Kirwin's temporary capitulation didn't happen immediately. People gathered at the corner where Costa Street runs into Brewster Street. The cops showed up. Television crews showed up. Traffic, no bargain on Bernal Heights under the best of conditions, stopped cold.

There was no shortage of people willing to talk about the neighborhood's outrage, but it apparently was the first time so many of them, so much in agreement, actually got together about this matter. They may not beat City Hall, but they're



— Please see **BERNAL, B-2**

Contractor Jerry Kirwin called off his bulldozer until tomorrow in face of neighbors' anger

Examiner photos by Bob McLeod

A Listener's Guide to **The Hitchhiker's Guide to the Galaxy** The Radio Series

Far out in the uncharted backwaters of the unfashionable end of the Western Spiral arm of the Galaxy lies a small unregarded

Orbiting this at a distance of 150 million miles is an utterly insignificant little yellow star.

Forty-eight million miles is the distance between the sun and the blue-green planet whose apple-descended life forms are amazingly primitive that they still think digital watches are a great idea.

Whether had – a problem, which makes me more unhappy for you.

This planet has—or rather, had—on it were unknown. This planet has—or rather, had—on it were unknown. This planet has—or rather, had—on it were unknown.

Many solutions. Most of these were largely concerned with the use of small green pieces of paper, which is one of the small green pieces of paper that wasn't the small green pieces of paper that the people were unhappy. Lots of the people were unhappy.

And so the problem was increasingly of the mean, and most of them were miserably coming with digital watches. Many were increasing said that they'd all made a big mistake in coming opinion that the trees in the first place. And some said down from the trees in a bad move, and that no one trees had been a bad accents.

even the trees left the ocean. And then, one Thursday, nearly two thousand people should every have left the ocean. And then, one Thursday, nearly two thousand people should every have left the ocean.

her story. ... stupid catastrophe

This is not her story, but it is the story of that terrible, step-by-step sequence. It's called *The Hitchhiker*.

[illegible]

Nevertheless, a wholly remarkable book even if it was probably the most remarkable of Ursula's publishing corporations either.

In fact, it was F. A. Schickel, the great publishing editor who had ever heard of Earthman, it is also a to come out of the book, it is also a

Minor of which no Earthling
Minor only is it a wholly remarkable poem, the Celestial
more popular than the Celestial
Fifty-three More

Not only is *Omniplus* more popular than *Filly-tilly*, it's also highly successful one – more selling than controversial.

Home Care Omnibus
Home Care Gravity, and **Home Care Zero Gravity**. Some More of
the best of the trilogy of philosophical

Things to Do
Than Oolon Colluphid's thingy
where God Went Wrong, Some
than Oolon Colluphid's This God Person
who Is

blockbusters, mistakes and who is...
 God's Greatest Mistakes on the Outer

God's Creation
 Anyway?

In many of the Galaxy, the Hubble Space Telescope and the great Encyclopedia Galactica.

Eastern time. Eastern time supplanted the great Eastern time already repository of all knowledge much that is already repository of all knowledge and contains much over

the standard repository, it scores
it has many omissions and com-
though it has many omissions and com-

though it may be, or at least widely, in two important apocryphal, or more pedestrian work in the words

the older, more powerful, and second, it has the

First it is slightly cheaper than the friendly local... the story

DON'T PANIC

cover. But the story of this terrible, extraordinary consequences, and

of its extraordinary consequences are in these consequences.

these volumes, the first of which begins with a remarkable book begins with a house.

...would work, and no one
anything.
Sadly however, before she could get to a phone to call
anyone about it, a terrible, stupid catastrophe occurred
and the idea was lost for ever.

Reprinted by permission of the author from the prologue
of *The Hitchhiker's Guide to the Galaxy* by Douglas Adams

Thus begins the wild madcap, extraordinary, exciting,
exasperating, chaotic, wonderful, timeless, intergalactic
adventure known as *The Hitchhiker's Guide to
the Galaxy*.



Program Descriptions

Writer Douglas Adams, with great ingenuity, has created
something completely different in the world of comedy
radio. Together with producer Geoffrey Perkins, they
have conceived a series which begins with the end of the
world and an escape in a flying saucer, and develops
into a hilarious satire on Jules Verne, H.G. Wells, Isaac
Asimov and the rest. It will delight and intrigue all lovers
of radio comedy as well as science fiction fans.

Each adventure is introduced and narrated by comedy
actor Peter Jones, as the voice of the talking book, *The
Guide*.

Episode 1

The story of how the Earth was destroyed by a Vagon
constructor fleet, building an inter-galactic freeway, and
how ape descendant Arthur Dent is rescued by his
mysterious friend Ford Prefect and recruited to help
compile the revised edition of *The Hitchhiker's Guide to
the Galaxy*.

Episode 2

Arthur Dent, ape descendant, and his friend Ford Prefect
are about to perish in hyper-space in thirty seconds
when they are improbably taken aboard a stolen
spaceship, "Starship Heart of Gold." There, they encoun-
ter robots with GPP - Genuine People Personalities.

Episode 3

Arthur Dent and his companions travel to Magrathea -
the planet where planets are made. All Magratheans
were thought to have been dead for 5 million years. But
no, they were only sleeping during those years of
economic collapse. There, they meet Slartibartfast, it's
head designer, who won an award for Norway.



Episode 4

It is revealed to Arthur that the destruction of the world
was an experiment run by mice. In fact, all that business
about eating cheese and squeaking was a front to
disguise their experiments. Meanwhile, Arthur's compan-
ions have been suddenly confronted by something
nasty...probably certain death.

Episode 5

Arthur Dent, having been sent to find the Ultimate
Question of Life, the Universe and Everything, finds
himself cornered by two Humane Cops who, as it turns
out, aren't really humane.

Episode 6

Arthur Dent and his companions commandeer a stolen
spaceship and are followed by an enormous fleet of
black battle cruisers. Amid their escape, Dent is stranded
on Earth, two million years before its destruction by the
Vogons.

Episode 7

Zafod, in search of a mysterious Mr. Zaniwhooop, is
attacked and captured by the Frog Star fighters, who
carry him off to Frog Star, the most totally evil place in
the galaxy.

Episode 8

Zafod - who escapes from the Total Perspective Vortex,
only because of his cosmic ego - attempts to decipher
clues to rescue his companions from the past.

Episode 9

Dent and Zaphod - who is revealed to be President of
the Galaxy - manage to evade the Vogons who are out
to destroy the last Earthling as part of a galactic power
struggle.

Episode 10

Landing on the planet of Brontitol, Arthur Dent encoun-
ters a race of bird people who worship an ancient statue
of Dent discarding a bousy cup of tea.

Episode 11

Arthur Dent solves the mystery of the planet Brontitol. An
uncontrolled proliferation of shoe shops apparently
pushed the once-proud civilization into economic
collapse.

Episode 12

Due to a fluke, Arthur Dent loses the answer to the
Ultimate Question and becomes a fugitive with an
unknown future.



Glossary



Arthur Dent is one of the last two surviving Earthlings.

Babel Fish A mind-bogglingly improbable creature. A babel fish, when placed in one's ear, allows one to understand any language.

Earth Mostly harmless.

Fluff is interesting stuff: a deadly poison on Bodega Minor, the diet staple of Frazelon V, the unit of currency on the moons of the Blurfold system, and the major crop of the laundry supplies planet, Blastus III.

Ford Perfect is a roving researcher for The Hitchhiker's Guide to the Galaxy.

Genuine People Personalities are a misguided attempt by the Sirius Cybernetics Corporation to make their machines behave more like people. Among the more miserable failures: paranoid-depressive robots and over-protective computers.

Heart of Gold "There is absolutely no such spaceship as the Heart of Gold and anything you've ever read in this spot to the contrary was just a prank." — Galactic Security Agency.

The Hitchhiker's Guide to the Galaxy is a wholly remarkable product. But then again, you must already know that, since you brought one.

Magrathea According to legend, Magrathea was a planet that amassed incredible wealth by manufacturing other planets.



Douglas Adams

Marvin is a Sirius Cybernetics Corporation robot with the new Genuine People Personalities feature.

Microscopic Space Fleet The editor responsible for entries under this heading has been out to lunch for a couple of years but is expected back soon, at which point there will be rapid updates. Until then, **DON'T PANIC** unless your situation is really a life or death one, in which case, sure, go ahead, panic.

Nutrimat A typically unreliable Sirius Cybernetics Corporation product, the Nutrimat analyses the user's neural paths to provide the (supposedly) ideal offerings.

Peril-Sensitive Sunglasses A must for the serious hitchhiker, peril-sensitive sunglasses darken at the first hint of danger, thus shielding the wearer from seeing anything alarming. Recommended brand: Joo Janta.

Ravenous Bugblatter Beast of Traal is a mind-bogglingly stupid animal. Here is an example of how stupid it is: it thinks that if you can't see it, it can't see you. Its behavior would be quite endearing if it wasn't spoiled by this one thing: it is the most violently carnivorous creature in the galaxy.

Sirius Cybernetics Corporation Incompetently produces a wide range of inefficient and unreliable high-tech machinery. However, thanks to the SCC's ruthless marketing division, this junk accounts for over 95% of the high-tech machinery sold in the galaxy.

Space If you hyperventilate and then empty your lungs, you will last about thirty seconds in the vacuum of space. However, because space is so vastly hugely mind-bogglingly big, getting picked up by another ship within those thirty seconds is almost infinitely improbable.

Thumb The Electronic Sub-Etha Auto Hitching Thumb is a wonderful thing, but should not be misinterpreted. If used while a ship is near, you will be transported there. If no ship is in the vicinity, you will place a heavy strain on the Thumb's logic circuits, which could lead to malfunction. The Thumb carries the usual Sirius Cybernetics Corporation lifetime guarantees.

Towel A towel is the most useful thing (besides the Guide) a galactic hitchhiker can have. Its uses include travel, combat communications, protection from the elements, hand drying and reassurance. Towels have great symbolic value, with many associated points of honour. Never mock the towel of another, even if it has little pink and blue flowers on it. Never do something to somebody else's towel that you would not want them to do to yours. And, if you borrow the towel of another, you MUST return it before leaving their world.

Trillian is the other surviving Earthling.

Vogons, whose specialties are bureaucracy and planet-smashing, are the most unpleasant race in the galaxy. They wouldn't lift a finger to save their own grandmother from the Ravenous Bugblatter Beast of Traal.

Zaphod Beeblebrox is the current President of the Galaxy.

Glossary © Infocom

For Further Information

Douglas Adams' *The Hitchhiker's Guide to the Galaxy* four-part trilogy is available in paperback in your local bookstores and is published by Pocket Books.

Audio cassettes of this radio series are available from The Mind's Eye 1-800-227-2020.

The Hitchhiker's Guide to the Galaxy is distributed by WGBH Radio Boston, 125 Western Avenue, Boston, MA 02134, (617) 492-2777. We welcome your comments. Thank you for listening.

DON'T PANIC!

20
574

This looks good. - Steve

Profile on Steve

The September-October 1983 issue of Softline featured a unique cover - three paragraphs from Infocom's interactive fiction game Planetfall. The paragraphs described a particularly sensitive part of the game and ended with the reviewer's comment that "Your friend is gone and you're alone...You don't feel like that very often. Maybe after you read Charlotte's Web. Maybe when they shot Bambi's mother...But this scene is from a computer game. A game!"

Steve Meretzky, the author of Planetfall, is accustomed to such praise. Since Planetfall's release in September 1983, it has been highly acclaimed as a product both humorous and humane, winning numerous awards for both the game and the designer. Meretzky's second Infocom release, Sorcerer, prompted a Softalk reviewer to comment, "Keep it up, Steve, and we'll be looking for you to precipitate a Pulitzer Prize for interactive fiction adventures."

Interactive fiction is a new genre of literature that was refined for widespread software distribution by Infocom. Sophisticated programming techniques allow Infocom users to influence the course of a story by communication with their computers in complex, conversational English.

Writing interactive fiction was evidently a good career change for Meretzky, who earned a degree in Construction Project Management from M.I.T. After graduation, he took three successive jobs in his field. None of them provided the satisfaction he'd anticipated.

In mid-1981, he was out of work and spending a lot of

time around the apartment he shared with Michael Dornbrook, now Infocom's Product Manager for Entertainment Software. At the time, Dornbrook was testing Zork I and Zork II for Infocom. Meretzky began to play the games, reporting bugs when he found them. He did such a good job that when Dornbrook left the area to attend business school and Infocom's Marc Blank needed someone to test Deadline, he thought of Meretzky.

By June 1982, Steve Meretzky was working half-time as a game tester at Infocom. He began to work on Planetfall, spending less time testing and more time writing. In October 1982, he began full-time work as an Infocom game writer. Planetfall was released in September 1983.

Planetfall has been cited as "Best Adventure Game of '83" by InfoWorld and "Best All-Text Game of the Year" by Computer Games Magazine. It was chosen as one of the ten most popular programs of 1983 by St. Game Magazine reader's poll and deemed "a text game extraordinaire" by Video Review Magazine, who gave Meretzky a ViRA award for "Best Software Designer of 1983."

At the Summer 1984 Consumer Electronics Show (CES), Planetfall was voted one of the most original software programs for 1983-84. The CES Software Showcase experts cited Meretzky for "innovativeness of concept, technical superiority, and product uniqueness."

Reviewers find the same qualities evident in Sorcerer, released in March 1984. Fifth in Infocom's fantasy series,

Sorcerer provides the player with magic spells which are put to use in the search for a missing necromancer. The search leads through a variety of fantastic locations, from a honky-tonk amusement park to the labyrinthian passages of a glass palace.

Steve Meretzky's most recent accomplishment is an interactive fiction version of The Hitchhiker's Guide to the Galaxy, written in collaboration with Douglas Adams, author of the best-selling novel. The Hitchhiker's Guide, a hilarious journey through the universe in the company of a motley troupe of Earthlings, aliens and robots, will be released in November 1984.

DON'T PANIC!

YOU CAN NOW TAKE A GUIDED TOUR OF THE GALAXY,

CAMBRIDGE, MA (August, 1984) -- Are you tired of travelling haphazardly around the galaxy, never knowing what to expect from each new planet? Are you frustrated by the lack of information on intergalactic culture? Do you still find it difficult to decipher alien languages?

Relax. Help is on the way, with The Hitchhiker's Guide to the Galaxy, Infocom's newest work of interactive fiction.

The Hitchhiker's Guide to the Galaxy was authored by Douglas Adams, creator of the best-selling novel, and Steve Meretzky, award-winning designer of Infocom's Planetfall(tm) and Sorcerer(tm). Adams, a long-time fan of Infocom's interactive fiction, contacted Infocom with the idea of writing a game based on Hitchhiker's Guide. Meretzky, experienced in the writing of a humorous science fiction game, was chosen to work with him.

The delightful result puts you into the role of Arthur Dent, a hapless Earthling. You awake one morning to find your house in the path of bulldozers clearing the way for a new highway. Unbeknownst to you, there are larger destruct plans brewing - those for the demolition of the entire planet. But your friend Ford Prefect, who (also unknown to you) happens to be from the planet Betelgeuse on the far side of the galaxy, has a means of escape in the form of an

Betelgeuse
is a star
and it's
actually
pretty close
to our Sun

Electronic Thumb. With the Electronic Thumb, you and Ford can hitchhike a ride on any passing spaceship. And that's just what you do.

Up to this point, the story line of the game is similar to that of the book. But once aboard the Vagon flagship, the first stop on your interplanetary adventures, you'll find the characters and locations of The Hitchhiker's Guide to the Galaxy appearing in a variety of misadventures written by ^{Douglas} Doug Adams expressly for the game. And, as in all Infocom games, you'll be part of every twist and turn in the plot.

Luckily, you'll have your Hitchhiker's Guide to the Galaxy along with you. Readers of the book will recall that the Hitchhiker's Guide is an electronic device somewhat ^{device} similar in appearance to a large calculator. It has a hundred tiny press buttons and a four-inch screen on which any one of a million "pages" can be summoned at a moment's notice. The guide supplies information on every conceivable (or inconceivable) person, place and thing in the galaxy.

Infocom's interactive version of The Hitchhiker's Guide to the Galaxy includes a computerized version of this amazing guidebook. The information in the guide is contained on the game disk, and you can summon any one of its dozens of entries right onto your computer screen.

The game packaging provides you with a number of other items no self-respecting hitchhiker would be without. A pair of peril-sensitive sunglasses warns you of the dangers you'll encounter in your travels through the universe. Copies of

the destruct orders for your house and the planet Earth remind you why you're out there in the first place. You're given a piece of fluff and a microscopic space fleet, as well as the Megadodo Publications sales brochure for the latest model of the Hitchhiker's Guide. And in case things get out of hand, there's a Don't Panic button.

Unfortunately, the packaging does not include a cup of good English tea. And you'll have to bring your own towel, an object as necessary to intergalactic hitchhiking as the Electronic Thumb.

What is the object of the game? According to Steve Meretzky: "Stay alive. Don't panic. And have a good time."

The Hitchhiker's Guide to the Galaxy is the funniest game yet released from a company known for its wit and humor. It is also the first Infocom game to be adapted directly from another medium, with Douglas Adams using Steve Meretzky's expertise as well as his own knowledge of the subject to successfully create an interactive version of his novel.

Scheduled for ^{November} ~~October~~ 1984 release, The Hitchhikers Guide to the Galaxy is geared to the Standard Level player. It will retail for \$39.95. The game will be distributed to bookstores through Simon & Schuster, publishers of Douglas Adams' series of science fiction comedies.

Doesn't this
depend on
the machine
version?

The Hitchhiker's Guide joins Infocom's line of best-selling science fiction games, which include Suspended, Starcross and Planetfall. In Suspended, you must bring an endangered planet under control by acting through your crew

of six robots, each of whom provides a different sense or capability. Starcross offers you the opportunity to board a gargantuan starship from the outer fringes of the galaxy. And in Planetfall, you explore a deserted planet in the company of good-humored robot.

does this mean
he likes to buy
ice cream from trucks?

Shouldn't this list all the
machines that the games
will run on?

Shouldn't there be [names, address,
phone number] to contact if
reader wants more info?

INFOCOM™

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(617) 492-1031

News Release

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Patricia Maroni
Director of Public Relations
(617) 492-1031

Elizabeth Langosy
Staff Writer

DON'T PANIC!

YOU CAN NOW TAKE A GUIDED TOUR OF THE GALAXY

Interactive Fiction Expected to Reach Even Greater Level of Popularity with November Release of Infocom's Hitchhiker's Guide to the Galaxy

Cambridge, MA (October, 1984) -- Are you tired of travelling haphazardly around the galaxy, never knowing what to expect from each new planet? Are you frustrated by the lack of information on intergalactic culture? Do you still find it difficult to decipher alien languages?

Relax. Help is on the way, with The Hitchhiker's Guide to the Galaxy, Infocom's newest work of interactive fiction. Hitchhiker's Guide, scheduled to be on dealer shelves in November, is geared to the Standard Level player and will retail for \$39.95 (most systems).

The new release is authored by Douglas Adams, creator of the best-selling novel by the same name, and Steve Meretzky, award-winning designer of Infocom's Planetfall[™] and Sorcerer[™]. The seed for this new title was planted when Adams, a long-time fan of Infocom's interactive fiction, contacted Infocom with the idea

-more-

of writing a game based on his book. Meretzky, experienced in the writing of a humorous science fiction game, was chosen to work with him.

The delightful result puts you into the role of Arthur Dent, a hapless Earthling. You awake one morning to find your house in the path of bulldozers clearing the way for a new highway. Unknown to you, there are larger destruct plans brewing -- those for the demolition of the entire planet. But your friend Ford Prefect, who (also unknown to you) happens to be from the star Betelgeuse, has a means of escape in the form of an Electronic Thumb. With the Electronic Thumb, you and Ford can hitchhike a ride on any passing spaceship. And that's just what you do.

Up to this point, the story line of the game is similar to that of the book. But once aboard the Vogon flagship, the first stop on your interplanetary adventures, you'll find the characters and locations of The Hitchhiker's Guide to the Galaxy appearing in a variety of misadventures written by Douglas Adams expressly for the game. And, as in all Infocom games, you'll be part of every twist and turn in the plot.

To aid you in your explorations, you'll have access to the Hitchhiker's Guide to the Galaxy. Readers of the book will recall that the Hitchhiker's Guide is an electronic device somewhat similar in appearance to a large calculator. It has a hundred tiny press buttons and a four-inch screen on which any one of a million "pages" can be summoned at a moment's notice.

Infocom's interactive version of The Hitchhiker's Guide to the Galaxy includes a computerized variation of this amazing guidebook. The information in the guide is contained on the game disk, and you can summon any one of its dozens of entries right onto your computer screen.

The game packaging provides you with a number of other items no self-respecting hitchhiker would be without. A pair of peril-sensitive sunglasses warns you of the dangers you'll encounter in your travels through the universe. Copies of the destruct orders for your house and the planet Earth remind you why you're out there in the first place. You're given a piece of fluff and a microscopic space fleet, as well as the Megadodo Publications sales brochure for the latest model of the Hitchhiker's Guide. And in case things get out of hand, there's a Don't Panic button.

So find yourself a cup of good English tea. And you'll have to bring your own towel, an item as necessary to intergalactic hitchhiking as the Electronic Thumb. Then settle back for a ride around the galaxy.

What is the object of the game? According to Steve Meretzky: "Stay alive. Don't panic. And have a good time."

The Hitchhiker's Guide to the Galaxy is the funniest game yet released from a company known for its wit and humor. It is also the first Infocom product to be adapted directly from another medium, with Adams using Meretzky's expertise as well as his own knowledge of the subject to create an interactive version of his novel. The game will be distributed to bookstores through Simon & Schuster, one of the publishers of Douglas Adams' series of science fiction comedies.

Infocom's sophisticated development tools made it possible for the unique qualities of Adams' writing to be faithfully translated into a computer program. As in any work of literature, the personality and talent of the author are evident in each Infocom product.

The Hitchhiker's Guide joins Infocom's line of best-selling science fiction games, which include Suspendedtm, Starcrosstm and Planetfall. In Suspended, you must bring an endangered planet under control by acting through your crew of six robots, each of whom provides a different sense or capability. Starcross offers you the opportunity to board a gargantuan starship from the outer fringes of the galaxy. And in Planetfall, you explore a deserted planet in the company of a good-humored robot.

Infocom games are available for the following computers: Apple II series, Atari, Commodore 64, Commodore Plus 4, CP/M 8", Data General Desktop 10, DEC RT-11, Epson QX-10, H/P 150 & 110, IBM, Macintosh, Mindset, NEC PC-8000, Osborne, Tandy Color Computer, Tandy 2000, Texas Instruments Professional, TRS-80 Models I & II, MS DOS 2.0 and TI 99/4A.

For further information on Infocom's interactive fiction, contact Public Relations at (617) 492-1031.

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News Release

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Elizabeth Langosy
Staff Writer

THE HITCHHIKER'S GUIDE TO THE GALAXY*

Douglas Adams/Steve Meretzky Collaboration

A Humorous Addition to

Infocom's Line of Interactive Fiction

Cambridge, MA (November, 1984) -- Don't panic! You, too, can tour the universe! The Hitchhiker's Guide to the Galaxy, Infocom's interactive version of Douglas Adams' best-selling novel, is now available nationwide.

Development of this new title began when Adams, a long-time fan of Infocom's interactive fiction, contacted the company with the idea of writing a computer game based on his book. Steve Meretzky, award-winning author of Infocom's science fiction comedy Planetfalltm, was chosen to work with him.

-more-

The delightful result puts you into the role of Arthur Dent, a hapless Earthling. You awake one morning to find your house in the path of bulldozers clearing the way for a new highway. Unknown to you, there are larger destruct plans brewing - those for the demolition of the entire planet. But your friend Ford Prefect, who (also unknown to you) happens to be from the star Betelgeuse, has a means of escape in the form of an Electronic Thumb. With the Electronic Thumb, you and Ford can hitchhike a ride on any passing spaceship. And that's just what you do.

Up to this point, the story line of the game is similar to that of the book. But once aboard the Vogon flagship, the first stop on your interplanetary adventures, you'll find the characters and locations of The Hitchhiker's Guide to the Galaxy appearing in a variety of misadventures written by Douglas Adams expressly for Infocom. And, as in all Infocom stories, you'll be part of every twist and turn in the plot.

To aid you in your explorations, you'll have access to the Hitchhiker's Guide to the Galaxy. Readers of the book will recall that the Hitchhiker's Guide is an electronic device somewhat similar in appearance to a large calculator. It has a hundred tiny press buttons and a four-inch screen on which any one of a million "pages" can be summoned at a moment's notice.

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Infocom's sophisticated development tools made it possible for the unique qualities of Adams' writing to be faithfully translated into a computer program. As in any work of literature, the personality and talent of the author are evident in each Infocom product.

The Hitchhiker's Guide to the Galaxy is geared to the Standard Level interactive fiction fan and will retail for \$39.95 (\$34.95 for Commodore 64, Atari and Color Computer).

The new title joins Infocom's line of best-selling science fiction stories, which includes Suspendedtm, Starcrosstm and Planetfall. In Suspended, you must bring an endangered planet under control by acting through your crew of six robots, each of whom provides a different sense or capability. Starcross offers you the opportunity to board a gargantuan starship from the outer fringes of the galaxy. And in Planetfall, you explore a deserted planet in the company of a good-humored robot.

Infocom products are available for the following computers: Apple II/Ile/IIC, Apricot, Atari 400/800/XL series, Commodore 64, Commodore Plus 4, Data General Desktop 10 & Book, Epson QX-10, H/P 150 & 110, IBM PC & AT, Macintosh, Mindset, Osborne, Tandy Color Computer, Tandy 1000 & 2000, Texas Instruments Professional & 99/4A, TRS-80 Model III, and MS DOS 2.0.

For further information on Infocom's interactive fiction, contact Public Relations at (617) 492-1031.

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DOUGLAS ADAMS AND STEVE MERETZKY:

A BEST SELLING COMBINATION

Enthusiasm for Science Fiction the Common Bond
that Blends Talents of a Noted Author
and a Top Designer of Interactive Fiction

CAMBRIDGE, MA (November, 1984) --- The Hitchhiker's Guide to the Galaxy*, Infocom's newest interactive fiction title, has all the key ingredients to make it a sure success among the huge literary audience that has enjoyed the novels of noted author Douglas Adams and the award-winning computer games of Infocom designer Steve Meretzky.

Adams' and Meretzky's top-selling works are both science fiction comedies. Meretzky has always been an avid reader of Adams' books. Adams is a long-time fan of Infocom's interactive fiction. Both creative talents have a keen sense of humor.

It's that blending of talent that paved the way for the

successful adaptation of Adams' hilarious book, The Hitchhiker's Guide to the Galaxy, into a work of interactive fiction. In interactive fiction, a new form of entertainment refined for widespread software distribution by Infocom, skilled writers program a story into a computer. Users assume the role of the main character in the story, influencing the course of events by responding to them in the form of conversational English commands typed into the computer.

John O'Leary, Infocom's Director of Marketing for Consumer Products, explains how it all came about:

"Doug Adams had been a staunch fan of Infocom. He'd spent about a year exploring ideas for transforming his novel into a work of interactive fiction. Subsequently, he approached Infocom with the idea. The quality of his work fit in well with our high standards. From there, an agreement was reached for development of the product.

"In February of this year, Doug and Steve got together to discuss the project. Since Steve was already familiar with Doug's books as well as with the writing of interactive fiction, he was able to advise Doug on the translation of the story from book to computer. Soon after that first meeting, Steve began programming the material into Infocom's mainframe."

As the project moved forward, telecommunications played a key role. Adams and Meretzky were able to communicate between Cambridge, MA and Adams' home in England by means of modems hooked up to DEC Rainbow computers. Says Meretzky, "Doug would

write detailed 'chunks' of material and send them by modem. I'd transcribe the material directly onto a disk in my computer. In the same way, I would send Doug portions of the game as programming was completed.

"In June, I traveled to Europe to work with Doug on the final design. I think the collaboration enhanced our individual creativity. Doug came up with suggestions for puzzles I never would have thought of on my own. I ended up exploring new ways to write interactive fiction based on these suggestions."

Meretzky's skill in computer game writing and programming, in turn, aided Adams in experimenting further with the far-ranging capabilities of interactive fiction.

Adds Meretzky, "Doug's personal style and sense of humor are an important part of the story. Doug actually designed and wrote more than half the game; the rest was a joint effort, using Doug's ideas and material and my computer experience.

"Doug has a bizarre sense of humor. At one point, you must argue with the game. At another point, the story ignores you. The approach to humor is unlike that of any other Infocom product."

The individuality found in The Hitchhiker's Guide to the Galaxy is characteristic of Infocom's line of interactive fiction. The company maintains its high standard of quality, while allowing the unique style of the writer to be fully evident in each story. And because Infocom's advanced production techniques enable a

large amount of information to be formatted onto each disk,
The Hitchhiker's Guide to the Galaxy has as many words in its
program as a short novel.

Infocom fans can look forward to future products combining
the company's technological expertise with the individual
abilities of traditional fiction writers.

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INFOCOM'S INTERACTIVE FICTION

LATEST STOP ON ADAMS' HILARIOUS TOUR OF THE GALAXY

Fans of The Hitchhiker's Guide To The Galaxy* have had the opportunity to enjoy Douglas Adams' science fiction comedy in a variety of mediums. The story has appeared on radio, television and stage, and in book and record form.

Now, owners of all popular brands of computers can actually become a part of Hitchhiker's Guide, with the interactive fiction version from Infocom.

The Hitchhiker's Guide To The Galaxy was authored by Adams and Steve Meretzky, award-winning designer of the company's popular PlanetfallTM and SorcererTM. The hilarious science fiction game is aimed at the Standard Level player and carries a suggested retail price of \$39.95 (\$34.95 for Atari, Commodore 64 and Color Computer).

The interactive program is the latest (and, in ways, the rewarding) incarnation of the story which already has spawned a radio series, a television program, a stage show, a four-volume "trilogy", two records, a film that is yet to be released and countless fans both here and abroad. It is the interaction which makes the computer version so successful.

In Infocom's Hitchhiker's Guide, you roam the universe in the role of Arthur Dent, sharing a variety of misadventures with Betelguesan hitchhiker Ford Prefect, President of the Imperial Galactic Government Zaphod Beeblebrox, Beeblebrox's girlfriend Trillian, and Marvin, the paranoid android.

The idea of Hitchhiker's Guide occurred to Adams one starry night in Austria while he was on a break from England's Cambridge University. After graduation, he worked on a script for the story. It was aired by the BBC in 1978 and quickly gathered an enthusiastic following. The novelized version shot to the top of the London SUNDAY TIMES and so far has sold more than two million copies in England alone.

When Adams first came to the United States in 1980, he visited a science fiction convention in Boston and was astounded to find a small knot of fans wearing towels and quoting from Hitchhiker's Guide.

Shortly thereafter, the appearance of the book and its elevation to a college cult object here led National Public Radio to air the radio show, PBS-TV to broadcast the television version, and several retailers to report a run on towels.

That was only the beginning. Today, the names of Douglas Adams and Arthur Dent are equally renowned on high school and college campuses. The Hitchhiker's books are steady sellers, and Infocom promises to have one of the most successful interactive games ever.

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SIMON & SCHUSTER ELECTRONIC PUBLISHING GROUP TO DISTRIBUTE THE HITCHHIKER'S GUIDE TO THE GALAXY* TO BOOKSTORES

CAMBRIDGE, MA, (November, 1984) -- Simon & Schuster Electronic Publishing Group and Infocom, Inc., a leader in creative software development, announced that Simon & Schuster will serve as the book store distributor for Infocom's latest release, The Hitchhiker's Guide To The Galaxy.

The Hitchhiker's Guide To The Galaxy was developed through the combined efforts of Douglas Adams, author of the novel by the same name, and Steve Meretzky, award-winning designer of Infocom's PlanetfallTM and SorcererTM. The program is the latest release in a series of interactive fiction programs from Infocom, and their first program to be adapted from another medium.

"We feel this program will have great appeal in the book store environment," said Alvin B. Reuben, Executive Vice President of Simon & Schuster's Electronic Publishing Group. "Because the software program is based upon a best-selling novel, it will be a natural for book store sales," he said.

"We're very pleased to have Simon & Schuster distributing

this program for us," said Joel Berez, President of Infocom. "The Electronic Publishing Group really understands how to sell software to book stores."

Simon & Schuster's Electronic Publishing Group was formed in 1983 to develop, market and distribute computer software and books to computer specialty, consumer electronics, mass merchandiser, book, toy and video outlets nationwide. The Electronic Publishing Group is a division of Simon & Schuster, Inc., a member of the Entertainment & Communications Group of Gulf + Western, Inc.

The Hitchhiker's Guide To The Galaxy will also be distributed by computer specialty software stores and all major national software distributors. It carries a suggested retail price of \$39.95. The software is available for all brands of popular microcomputers (suggested retail price for Atari, Commodore 64 and Color Computer is \$34.95).

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STEVE MERETZKY: AN AWARD-WINNING
MEMBER OF INFOCOM'S DEVELOPMENT TEAM

CAMBRIDGE, MA (November, 1984) -- The September-October 1983 issue of SOFTLINE featured a unique cover: three paragraphs from Infocom's interactive fiction game PlanetfallTM.

The paragraphs described a particularly sensitive part of the story and ended with the reviewer's comment that "Your friend is gone and you're alone . . . You don't feel like that very often. Maybe after you read 'Charlotte's Web' . . . Maybe when they shot Bambi's mother . . . But this scene is from a computer game. A game!"

Steve Meretzky, the author of Planetfall, is accustomed to such praise. Since Planetfall's release in September 1983, it has been highly acclaimed as a product both humorous and humane, winning numerous awards for both the game and the designer.

Meretzky's second Infocom release, SorcererTM, prompted a leading magazine reviewer to comment, "Keep it up, Steve, and we'll be looking for you to precipitate a Pulitzer Prize for interactive fiction adventures."

Interactive fiction is a new genre of literature that was redefined for widespread software distribution by Infocom. Sophisticated programming techniques allow Infocom users to

influence the course of a story by communication with their computers in complex, conversational English.

Writing interactive fiction was evidently a good career change for Meretzky, who earned a degree in Construction Project Management from M.I.T. After graduation, he took three successive jobs in the field. None of them provided the satisfaction he'd anticipated.

In mid-1981, he was out of work and spending a lot of time around the apartment he shared with Michael Dornbrook, now Infocom's Product Manager for Entertainment Software. At the time, Dornbrook was testing Zork^R I and Zork II for Infocom.

Meretzky began to play the games, reporting bugs when he found them. He did such a good job that when Dornbrook left the area to attend business school and Infocom's Marc Blank needed someone to test DeadlineTM, he thought of Meretzky.

By June 1982, Steve Meretzky was working half-time as a game tester at infocom. He began to work on Planetfall, spending less time testing and more time writing. In October 1982, he signed on full-time as an Infocom game writer.

Planetfall has been cited as "Best Adventure Game of '83" by INFOWORLD and "Best All-Text Game of the Year" by COMPUTER GAMES magazine. It was chosen as one of the 10 most popular programs of 1983 by a national magazine reader's poll and deemed "a text game extraordinaire" by VIDEO REVIEW magazine, who gave Meretzky a ViRA award for "Best Software Designer of 1983."

At the 1984 Summer Consumer Electronics Show (CES),

Planetfall was voted one of the most original software programs for 1983-84. The CES Software Showcase experts cited Meretzky for "innovativeness of concept, technical superiority, and product uniqueness."

Reviewers find the same qualities evident in Sorcerer, released in March 1984. Fifth in Infocom's fantasy series, Sorcerer provides the player with magic spells which are put to use in the search for a missing necromancer. The search leads through a variety of fantastic locations, from a honky-tonk amusement park to the labyrinthian passages of a glass palace.

Meretzky's most recent project is an interactive fiction version of The Hitchhiker's Guide to the Galaxy*, written in collaboration with Douglas Adams, author of the best-selling novel. The Hitchhiker's Guide, a hilarious journey through the universe in the company of a motley troupe of Earthlings, aliens and robots, will be released this month.

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DOUGLAS ADAMS

Unlike the pound or Watney's Ale, British humor travels the Atlantic well. American audiences have long been fans of the English comic muses from Henry Fielding to Monty Python. Latest in this long parade of writers to reach the Colonies is Douglas Adams, whose fourth volume in the "Hitchhiker Trilogy" will soon reach bookstores, to the delight of his countless fans.

The son of a post graduate theology student and a nurse, Douglas Noel Adams was born in Cambridge, England, in 1952. He was schooled at Brentwood in Essex, then entered Cambridge College in 1970. Cambridge during the '70's was a fertile bed of comic genius that spawned such stars as Dudley Moore, John Cleese, Peter Cook and Graham Chapman.

Adam's antic notions fit the school's extracurricular style, and he soon joined The Footlights Club, famous for its comic and satirical productions. He began collaborating with many of the writers who would later create The Monty Python Show and Not The Nine O'Clock News.

It was on a semester break at Cambridge that the idea for his first major effort came to him. He had been travelling around the Continent, using The Hitchhiker's Guide To Europe as a reference. It was a starry night in Innsbruck and Adams lay on his back, slightly drunk, contemplating the universe. The

thought came to him that someone should write THE HITCHHIKER'S GUIDE TO THE GALAXY, combining the Gee-Whiz! fun of science fiction with timely social satire. It took six years for the idea to come to fruition, but it has provided his passport to considerable fame and a modest fortune.

Graduating Cambridge in 1974, Adams "went up" to London and tried his hand at TV writing, penning a number of episodes for the Dr. Who series, which was aired in this country on PBS. Two years later, he was broke and accepted a job as bodyguard for a royal Arabian family. His job, he says, was to stand outside the door, bow occasionally, and run if anyone showed up with a hand grenade.

During his off-hours, he began writing HITCHHIKER'S GUIDE. His Innsbruck fantasy first took form as a radio serial, which he sold to the BBC. The show began to build a cult following -- people who it seemed, couldn't wait to start their own adventures travelling around the galaxy.

The series became so popular in Britain, that it was aired four times, and ultimately spawned four books, a television series, two records, a stage show and an interactive fiction computer game.

Americans discovered HITCHHIKER'S GUIDE during the 1980's, and the radio version has been broadcast several times on National Public Radio, PBS-TV has aired the television version, and the books have sold in the hundreds of thousands.

Now that the book has been optioned for a film, Adams has become a modern version of Renaissance Man, though his view of

man's foibles places him somewhere between Swift and Dickens.

In addition to HITCHHIKER'S GUIDE, Adams has now completed three more volumes in the "trilogy:" THE RESTAURANT AT THE END OF THE UNIVERSE; LIFE, THE UNIVERSE AND EVERYTHING; and, SO LONG, AND THANKS FOR ALL THE FISH.

He recently co-authored a book with British satirist John Lloyd called The Meaning of Liff (sic). It's a small dictionary of place names adapted to describe situations and experiences which have other name designation. Thus, "Epping" describes the little futile finger movements you use to get a barman's attention, and "Kalami" is the ancient Eastern art of being able to fold road maps properly.

After seven months in Los Angeles, working on the screenplay for HITCHHIKER'S GUIDE, Adams has given up on America and now resides once more in England, where he practices the first rule of galactic hitchhiking: "Don't Panic."

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INFOCOM'S INTERACTIVE FICTION
AN INTELLIGENT PRODUCT
CREATED THROUGH ADVANCED TECHNOLOGY

You wake up. The room is spinning very gently round your head. Or at least it would be if you could see it which you can't.

It is pitch black.

These are the first lines of a story, in which you are the main character. You're eager to read on and learn what happens next. But the following line contains only a prompt. It's up to you to decide what comes next. You're reading a work of interactive fiction.

Interactive fiction is a new form of entertainment software in which a short novel is programmed onto a computer disk. The result is a sophisticated "game", wherein the player determines the course of the plot through English-language commands typed into the computer.

>TURN ON THE LIGHT

Good start to the day. Pity it's going to be the worst one of your life. The light is now on.

Infocom, Inc., founded in 1979, is the leading developer and manufacturer of interactive fiction. Infocom titles are presently available in four genres: Mystery, Fantasy, Science Fiction, and Tales of Adventure. The examples of interactive fiction contained in this article are from The Hitchhiker's Guide to the Galaxy*, the latest entry in Infocom's science fiction series. In The Hitchhiker's Guide to the Galaxy, you take the role of Arthur Dent, a man who wakes up one morning at his home in England's West Country to find that not just his house, but the entire planet, is scheduled for demolition.

Bedroom, in the bed.

The bedroom is a mess.

It is a small bedroom with a faded carpet and old wallpaper.

There is a washbasin, a chair with a tatty dressing gown slung over it, and a window with the curtains drawn. Near the exit leading south is a phone.

There is a flathead screwdriver here. (outside the bed)

There is a toothbrush here. (outside the bed)

What happens next? Do you get out of bed? Look out the window? Put on the dressing gown? Whatever you do, it had better be quick.

There's not much time left before the planet is demolished, and you find yourself, if you're lucky, on a Vagon Constructor ship, accompanied by your friend Ford Prefect.

An announcement is coming over the ship's intercom. "This is the Captain. My instruments show that we've picked up a couple of hitchhikers. I hate freeloaders, and when my guards find you I'll have you thrown into space. On second thought, maybe I'll read you some of my poetry first. Repeating..."

>WAKE FORD

Rather like trying to wake the dead.

Guards burst in and grab you and Ford, who comes slowly awake. They drag you down the corridor to a large cabin, where they strap you into large, menacing chairs...

Captain's Quarters, in the poetry appreciation chair

This is the cabin of the Vogon Captain. You and Ford are strapped into poetry appreciation chairs.

The Captain is indescribably hideous, indescribably blubbery, and indescribably mid-to-dark green. He is holding samples of his favorite poetry.

>STAND UP

You're strapped in, remember?

"If he's going to read us his poetry," mutters Ford, sweating profusely, "just pray he softens us up with some cudgels first..."

"Hello, hitchhikers!" begins the Vogon Captain. "I've decided to read you a verse of my poetry!"

>CAPTAIN, DON'T READ THE POETRY!

One of the guards lightly bashes your skull with the butt of his weapon. "This is a poetry appreciation session, prisoner. No talking!"

>GUARDS, LET ME GO

I don't know the word "let".

"Oh freddled gruntbuggly, thy nacturations are to me!"

>DON'T LISTEN

You have no choice. Why not relax and enjoy it?

"As plurdled gabbleblotchits on a lurgid bee."

>RELAX

A brave, Zen-like effort. It fails.

It is of course well known that careless talk costs lives, but the full scale of the problem is not always appreciated. For instance, at the exact moment you said "guards, let me go" a freak wormhole opened in the fabric of the space-time continuum and carried your words far

far back in time across almost infinite reaches of space to a distant galaxy where strange and warlike beings were poised on the brink of frightful interstellar battle.

The two opposing leaders were meeting for the last time. A dreadful silence fell across the conference table as the commander of the Vl'Hurgs, resplendent in his black jewelled battle shorts, gazed levelly at the G'Gugvunt leader squatting opposite him in a cloud of green, sweet-smelling steam. As a million sleek and horribly beweaponed star cruisers poised to unleash electric death at his single word of command, the Vl'Hurg challenged his vile enemy to take back what it had said about his mother.

The creature stirred in its sickly broiling vapour, and at that very moment the words "guards, let me go" drifted across the conference table. Unfortunately, in the Vl'hurg tongue this was the most dreadful insult imaginable, and there was nothing for it but to wage terrible war for centuries. Eventually the error was detected, but over two hundred and fifty thousand worlds, their peoples and cultures perished in the holocaust.

You have destroyed most of a small galaxy. Please pick your words with greater care.

"Groop I implore thee, my foonting turlingdromes."

>ENJOY THE POETRY

You realize that, although the Vagon poetry is indeed astoundingly bad, worse things happen at sea, and in fact, at school. With an effort for which Hercules himself would have patted you on the back, you grit your teeth and enjoy the stuff.

"And hoopitiously drangle me with crinkly bindlewurdles, or I will rend thee in the gobberwarts with my blurglecruncheon, see if I won't!"

Infocom's Interactive Fiction

The success of Infocom and the continued popularity of Infocom titles are due to a number of features which set Infocom's interactive fiction apart from "adventure games".

Interactive fiction by Infocom is characterized by all text, rather than graphic illustrations with a few words underneath. Current computer graphics at their best are still rudimentary, providing players with a minimal amount of detailed information. And because graphics take up most of the computer screen (and disk), there is little room left for detailed text descriptions.

Infocom stories provide rich, detailed descriptions of characters and locations. The player's imagination can "see" far more than a computer graphic could provide.

This is the lair of the Ravenous Bugblatter Beast of Traal.

There are exits east and southwest.

The Ravenous Bugblatter Beast of Traal is here, looking particularly nasty and hungry.

The Beast whips its evil-smelling tail away from your nose and bellows a brain-shattering roar. By suddenly popping out of nowhere you have disturbed its train of thought. However, since its train of thought was the usual one, and in fact the only one it knows, which goes like this "hungry...hungry...hungry...hungry...bad-tempered...hungry...", it soon starts to chug along again.

You notice the Beast's Lasero-Zap eyes, its Swivel Shear Teeth, and its several dozen tungsten carbide Vast-Pain claws, forged in the sun furnaces of Zangrijad. It has skin like a motorway and breath like a 747. It advances on you and roars out a demand that you say your name.

Infocom stories allow you to communicate with the computer in conversational English sentences. Most competitive games require the use of two-word, verb-noun commands, such as >GIVE SANDWICH. This can be frustrating to the player, who must interact with a complex world in a simplistic way. Infocom's advanced technology allows you to type >GIVE THE BEAST THE CHEESE SANDWICH THEN GO WEST and have the computer understand exactly what you mean.

Infocom game developers are skilled writers who create intricate,

enjoyable stories. As in any work of fiction, each product reflects the author's literary style.

Infocom's Development Techniques

An Infocom title begins with a short synopsis. Following input on the synopsis by other members of Infocom's development team, the author begins programming the actual story into a DEC mainframe computer, using Infocom's sophisticated proprietary programming language. During programming, the story is expanded to its full length.

Once the story has been programmed onto the mainframe, it is ready for testing. Infocom's team of in-house testers approach the product as players rather than as developers. They suggest new plot twists and character motivations and report "bugs" to the writer, who makes appropriate changes in the program. Infocom testers spend more than 2000 hours "playing" each product.

One of the features of the Heart of Gold, a spaceship upon which Arthur Dent spends much of his time, is the Nutrimat, a nutrition-dispensing machine. Testers felt there should be more of an indication as to how to use the machine. So, the following passage, programmed to appear randomly, was added to the story: *Zaphod Beeblebrox walks in and presses the touch-sensitive pad. The Nutrimat produces a huge, ice-cold Pan-Galactic Gargle Blaster.*

When the program has passed Infocom's in-house standards, it is sent to up to twenty outside testers, whose comments invariably improve the product further. The program is still later sent to an additional dozen testers, located in various U.S. cities. This long process of review and alteration is part of the quality control Infocom applies to each product, each step of the way.

Infocom's Technological Advantage

Infocom's advanced technology makes possible an advanced product. Foremost in this is the sophisticated parser used in each Infocom title.

The parser is the internal computer code that separates the words in a player's command into grammatical components. Less sophisticated parsers understand only verbs and nouns, and games that use this type of parser do not understand commands outside a simple two-word, verb-noun format. This restriction severely limits the ease of play and the realism of the game.

Infocom's advanced parser recognizes nouns, verbs, prepositions, adjectives and adverbs. It "understands" that some objects can be opened, or eaten, or moved, or carried, and some can't. It "knows" that a pin is short and sharp, and a crowbar is long and heavy. It "understands" that a character may carry 7 small objects, or 3 large objects, or 1 large and 3 small objects. It "knows" that a pond can

be crossed in a boat, that a boat is made of wood, that wood burns, that fire smokes, that smoke can be seen and smelled. It recognizes the difference between putting a cup of tea in a desk, or on it, or behind it, or under it.

Infocom employs the most advanced parser used in any entertainment product. This allows each Infocom author to use a large and varied vocabulary consistent with his own personal style.

The advanced compression techniques developed by Infocom enable more of the writer's words to fit on the disk. There is room for extensive descriptions of character and location.

Infocom's technology also makes possible the production of stories of identical content for twenty-three different personal computers. Other entertainment software manufacturers program each game in specific computer versions. Consequently, the games differ slightly from one computer to another, and the length of time required to translate each game for each computer confines these companies to a limited number of products.

Infocom, on the other hand, has developed its own language interpreter program, enabling the company's software engineers to make each personal computer capable of interpreting Infocom's proprietary binary code. This interpreter is an integral part of the disk. The computer reads the high-level code and interprets the game in its own

language. Because the same interpreter can be used for each game manufactured for a given computer, the conversion process requires far less time.

The competitive factor

Infocom's definition of interactive fiction: high-quality stories, written with humor, intelligence and sophistication; developed and produced using advanced techniques unparalleled in the industry; marked by the "reader's" own imagination instead of prescribed graphics.

Fantasy titles include the classic Zork® trilogy, Enchanter™, and Sorcerer™. The Tales of Adventure series includes Infidel™, Seastalker™ and Cutthroats™. The Hitchhiker's Guide to the Galaxy joins Starcross™, Suspended™, and Planetfall™ to round out Infocom's Science Fiction line. In the Mystery genre, look for Deadline™, The Witness™ and Suspect™.

#

* Copyright 1979 by Douglas Adams
Copyright 1984 by Infocom, Inc.

GLOSSARY

A PLAYER'S GUIDE TO THE HITCHHIKER'S GUIDE TO THE GALAXY

ARTHUR DENT

Arthur Dent is one of the last two surviving Earthlings. •

BABEL FISH

A mind-bogglingly improbable creature. A babel-fish, when placed in one's ear, allows one to understand any language.

EARTH

Mostly harmless.

FLUFF

Fluff is interesting stuff: a deadly poison on Bodega Minor, the diet staple of Frazelon V, the unit of currency on the moons of the Blurfoid system, and the major crop of the laundry supplies planet, Blastus III.

FORD PREFECT

Ford Prefect is a roving researcher for The Hitchhiker's Guide to the Galaxy.

GENUINE PEOPLE PERSONALITIES

Genuine People Personalities are a misguided attempt by the Sirius Cybernetics Corporation to make their machines behave more like people. Among the more miserable failures: paranoid-depressive robots and over-protective computers.

HEART OF GOLD

"There is absolutely no such spaceship as the Heart of Gold and anything you've ever read in this spot to the contrary was just a prank." -- Galactic Security Agency

HITCHHIKER'S GUIDE TO THE GALAXY

The Hitchhiker's Guide is a wholly remarkable product. But then again, you must already know that, since you bought one.

MAGRATHEA

According to legend, Magrathea was a planet that amassed incredible wealth by manufacturing other planets.

MARVIN

Marvin is a Sirius Cybernetics Corporation robot with the new Genuine People Personalities feature.

MICROSCOPIC SPACE FLEET

The editor responsible for entries under this heading has been out to lunch for a couple of years but is expected back soon, at which point there will be rapid updates. Until then, don't panic, unless your situation is really a life or death one, in which case, sure, go ahead, panic.

NUTRIMAT

A typically unreliable Sirius Cybernetics Corporation product, the Nutrimat analyses the user's neural paths to provide the (supposedly) ideal offering.

PERIL-SENSITIVE SUNGLASSES

A must for the serious hitchhiker, peril-sensitive sunglasses darken at the first hint of danger, thus shielding the wearer from seeing anything alarming. Recommended brand: Joo Janta.

RAVENOUS BUGBLATTER BEAST OF TRAAAL

The Ravenous Bugblatter Beast of Traal is a mind-bogglingly stupid animal. Here is an example of how stupid it is: it thinks that if you can't see it, it can't see you. Its behavior would be quite endearing if it wasn't spoilt by this one thing: it is the most violently carnivorous creature in the galaxy.

SIRIUS CYBERNETICS CORPORATION

The Sirius Cybernetics Corporation incompetently produces a wide range of inefficient and unreliable high-tech machinery. However, thanks to the SCC's ruthless marketing division, this junk accounts for over 95% of the high-tech machinery sold in the galaxy.

SPACE

If you hyperventilate and then empty your lungs, you will last about thirty seconds in the vacuum of space. However, because space is so vastly hugely mind-bogglingly big, getting picked up by another ship within those thirty seconds is almost infinitely improbable.

THUMB

The Electronic Sub-Etha Auto Hitching Thumb is a wonderful thing, but should not be mistreated. If used while a ship is near, you will be transported there. If no ship is in the vicinity, you will place a heavy strain on the Thumb's logic circuits, which could lead to malfunction. The Thumb carries the usual Sirius Cybernetics Corporation lifetime guarantees.

TOWEL

A towel is the most useful thing (besides the Guide) a galactic hitchhiker can have. Its uses include travel, combat, communications, protection from the elements, hand-drying and reassurance. Towels have great symbolic value, with many associated points of honour. Never mock the towel of another, even if it has little pink and blue flowers on it. Never do something to somebody else's towel that you would not want them to do to yours. And, if you borrow the towel of another, you MUST return it before leaving their world.

TRILLIAN

Trillian is the other surviving Earthling.

VOGONS

Vogons, whose specialties are bureaucracy and planet-smashing, are the most unpleasant race in the galaxy. They wouldn't lift a finger to save their own grandmother from the Ravenous Bugblatter Beast of Traal.

ZAPHOD BEEBLEBROX

Zaphod Beeblebrox is the current President of the Galaxy.

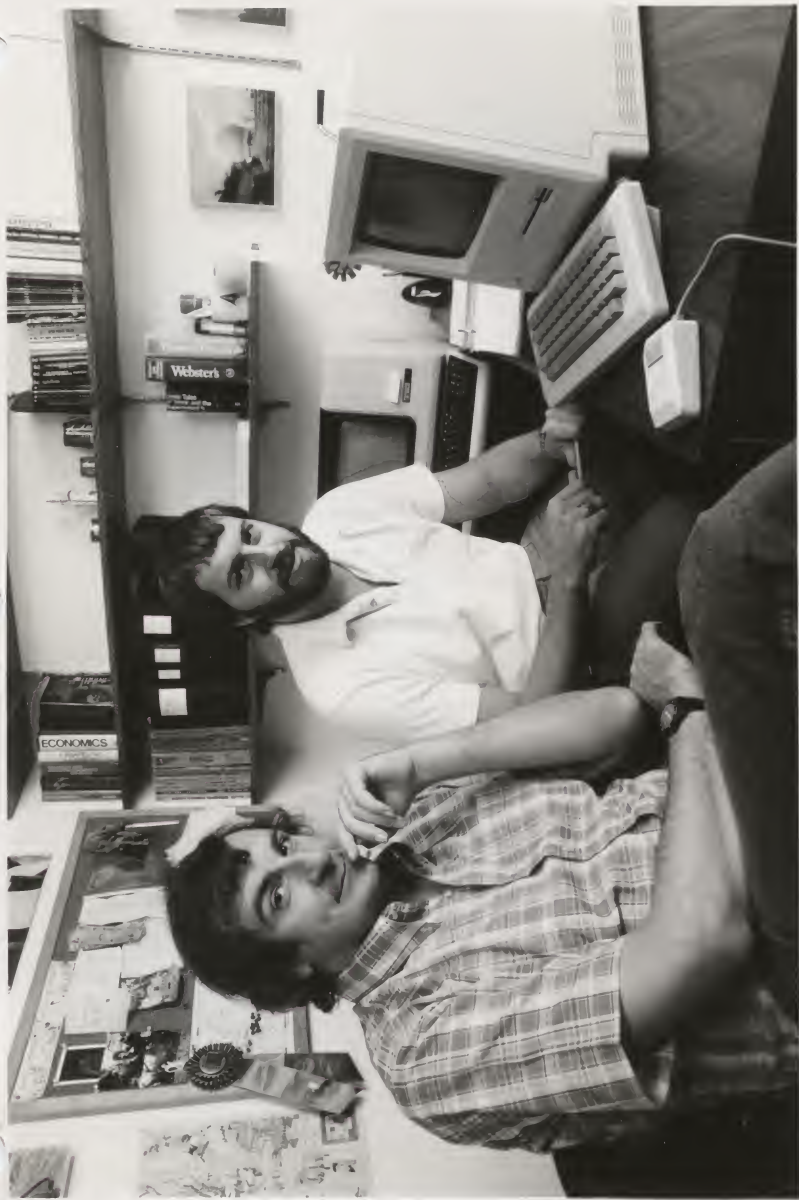
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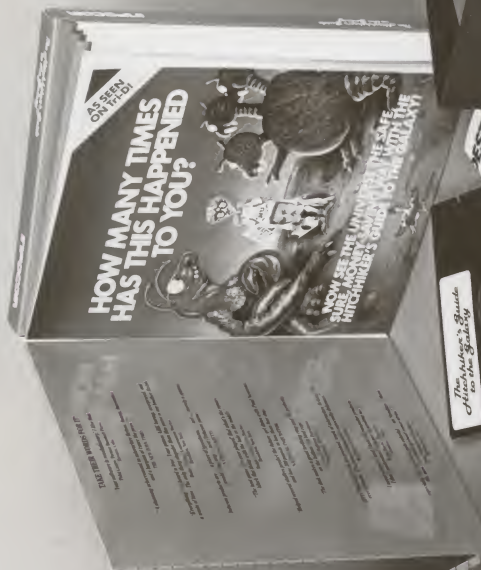
Steve Meretzky



Douglas Adams



GALACTIC PALS: Best-selling British author Douglas Adams and Infocom's award-winning computer game designer Steve Meretzky, combined talents for Infocom's latest interactive fiction: **THE HITCHHIKER'S GUIDE TO THE GALAXY**.
(Infocom, Inc., Cambridge, MA)





G/R schedule

Approved

H. H. H. H.

Actual
Date

WEEK

DAY

- | WEEK | DAY | Task | Actual Date |
|------|-----|---|-------------|
| 1 | 1 | 4/18 Input to G/R | 4/18 |
| | 4 | 4/23 Approved Creative Focus & Game to G/R | |
| 2 | 9 | 4/30 Verbal Concept from G/R | |
| 3 | 13 | 5/4 Comments on Concept to G/R | |
| 4 | 20 | 5/15 Revised Verbal Concept from G/R | |
| 5 | 24 | 5/21 Approval of Revised Concept to G/R | |
| | 24 | 5/21 Manual Copy to G/R | |
| | 24 | 5/21 Logo from G/R | |
| 7 | 34 | 6/4 Copy, layout, schedule, est. from G/R | |
| | 34 | 6/6 Unusual pieces from G/R for Approval | |
| 8 | 39 | 6/11 Comments on copy & layout to G/R | |
| | 39 | 6/11 Disk label mechanical from G/R | |
| 9 | 42 | 6/17 Revised copy & layout from G/R | |
| | 42 | 6/17 Estimate & schedule from G/R | |
| 10 | 46 | 6/22 G/R inputs creative on prod. announcement | |
| | 46 | 6/22 Approval of final copy & layout to G/R | |
| | 46 | 6/22 Photos & illustrations ordered by G/R | |
| 11 | 55 | 7/4 Final input for 90-day release to G/R | |
| 12 | 56 | 7/5 Concept, layout, heads for prod. announcement from G/R | |
| | 59 | 7/10 Comments on concept, layout, heads for product announcement to G/R | |
| | 60 | 7/11 First draft of 90-day release from G/R | |

Week 1 = Days 1-5

Week 2 = Days 6-10

etc.

WEEK	DAY	
13	61	7/12 Comments on draft of 90-day release to G/R
	62	7/13 Mechanicals from G/R
	63	7/16 Final copy of 90-day release from G/R
	64	7/17 First draft of prod. announcement copy from G/R
	65	7/18 Approved mechanicals to G/R
	65	7/18 Hint book & map concept from G/R
14	66	7/19 Comments on product announcement copy to G/R
	70	7/25 Comments on hint book & map concept to G/R
	70	7/25 90-day release mail date
15	71	7/26 Revised product announcement copy from G/R
	73	7/30 Comments on revised product announcement copy to G/R
16	78	8/6 Final product announcement copy approval to G/R
17	82	8/10 Product announcement mechanical for proofing from G/R
	85	8/15 Approved product announcement mechanical to G/R
	85	8/15 Hint book cover & map layout from G/R
	85	8/15 Final hint book & map copy to production
	98	9/4 Product announcement at mail house
20	100	9/6 Product announcement shipped to CPS

WEEK	DAY	
21	103	9/11 Product announcement
	105	9/13 Product announcement mailed
	105	9/13 Deliver to Research packaging
22	110	9/20 Hint book & map mechanicals to printer
26	128	10/16 Final input for final release to G/E (revisions, updates)
	130	10/18 Final copy for final release from G/E
27	135	10/25 Final release mail date
	135	10/25 Hint book & map at creative fulfillment
	135	10/25 On shelf

4/24/84
INF4-

G/R

Giardini/Russell Inc., 100 Galen Street, Watertown, MA 02172, 617-926-5030

INFOCOM

THE HITCHHIKERS GUIDE TO THE GALAXY

PACKAGING

CREATIVE FOCUS

PRODUCT:

The Hitchhiker's Guide to the Galaxy.

PRODUCT DESCRIPTION:

This is the fourth product in the science fiction series. ~~It is the first time a main character, of established gender, has been incorporated into the story line -- Arthur Dent.~~

SETTING:

Present day, in a small British town. ~~The story line quickly transforms into a random trek all over the universe, following the destruction of earth.~~

OBJECTIVE:

To ~~have fun and be happy.~~ The score ~~has no direct relation to your~~ ^{is no indication of your progress} ~~actions in the story line.~~ (This should not be revealed to the player, however). ^{toward this goal.}

TARGET AUDIENCE:

^{"Hitchhiker" readers (both game players and non-game players)}
Primary: ~~Non-Infocom game players/"Non-Hitchhiker" readers.~~

^{Non-}
Secondary: ~~Infocom game players and/or "Hitchhiker" readers.~~

^{Refers to Infocom game players}
An introduction will be included for non-Hitchhiker readers in order to bridge the gap. The introduction will be ~~either on disk or printed.~~

TONE:

Tongue-in-cheek. Dry, sophisticated British humor. (Monty Python).

UNIQUE CHARACTERISTICS:

1. Based on the book by British author Douglas Adams (ex-Monty Pythonite)- "The Hitchhiker's Guide to the Galaxy." Over six million copies of the three-book series have been sold.
2. Score is not directly related to ^{reaching the goal} actions/moves within the story.
3. No real goals/objectives - uncharted, unpredictable trek through the galaxy.

EXECUTIONAL GUIDELINES:

1. New package design which will be determined on May 1.
2. Cover graphic must be consistent with graphics of the the series of book covers, but it does not have to replicate it.
3. Cover graphic must include "Don't Panic" warning.
4. Title must be exactly that of the book.
5. Must include picture of planet with tongue sticking out.
6. Author's name will ^{probably} not appear on the package.
7. Package reorder unit cost must be less than \$2.50 per 50M.

INTERNAL ELEMENTS:

1. Destruct order for Author Dent's house. (must)
2. Destruct order for planet earth. (must)
3. Peril-sensitive sun glasses (cost sensitive).
4. (Microscopic Space Fleet) - listed internal elements or actually included.
5. Towel - strongly recommended (cost sensitive).
6. Manual. (must)
7. No tea (in listing of internal elements).

BUDGET:

\$60M. - G/R creative costs through mechanical stage.

PRODUCTION QUANTITY :

50, 75, 100M.

TIMETABLE:

On-shelf date of November 1.

G/R Conference Report

Giardini/Russell Inc., 100 Galen Street, Watertown, MA 02172, 617-926-5030

Client: Infocom
Report by: Harle
Place: Infocom
Present for client: Mike D./Marc B./John P./
Steve M.
Present for agency: Harle/Michael B./David/
Katie

Date: 5/10/84
Conference Date: 5/8/84
Client copies to: Mike/Marc/John/Steve/
Joe
Agency copies to: Allan H./David H./Deborah C./
Eric N./Harle P./Katie B./
Michael B./Nancy G./Sharlene

Attention

Client/Agency met to discuss the following:

1. Cutthroats (INFP3-1063)

Client presented their comments on first draft copy and layout which was presented last week.

Eric/David

A. Shipwreck Book - The island should be much smaller. It takes 12 hours to get to any of the shipwrecks and only five minutes to get from one end of the island to the other. Layout should be revised to show the island in an inset at the lower left corner of the map. Copy is fine as is with minor changes (as noted).

David

B. Price List - Delete reference to the bridge on the front cover. New price list (provided by client) should replace the old one. Tide chart can remain as is on back cover.

David

C. Manual - Make minor copy changes as noted on specific pages.

Next Steps: Revisions will be made and presented to client on Tuesday, 5/15. Client needs mock-up of all materials (manual, price list, shipwreck book and map) by Tuesday to send out with beta test copies of program.

2. Hitchhikers Guide (INFP4-1064)

Agency presented verbal concept of package. Client will be giving agency comments on verbal concept on Friday, 5/11. In the meantime, Agency will investigate the costs for plastic glasses which may be included in package.

*Note: The game itself ends on page 135 in the book.

Next Steps: Client to provide comments on verbal concept Friday, 5/11.

G/R Conference Report

Giardini/Russell Inc., 100 Galen Street, Watertown, MA 02172, 617-926-5030

Client: Infocom

Report by:

Place:

Present for client:

Present for agency:

Date: 5/10/84

Conference Date: Page Two

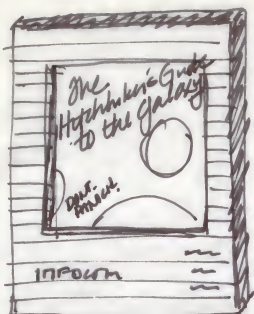
Client copies to:

Agency copies to:

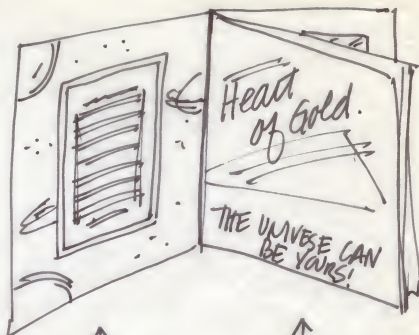
Attention

3. Sampler Blister Pack

Client informed Agency that there will not be a manual in the package. Client will be designing a special reference card instead. The back of the package should describe the product.

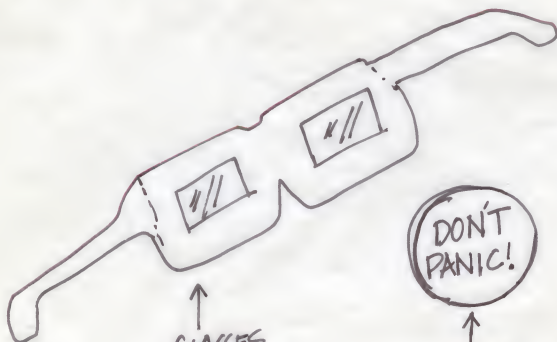


FRONT COVER



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INSIDE FRONT

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MANUAL

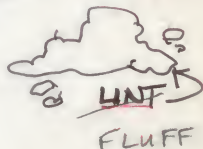


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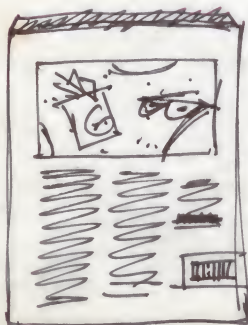
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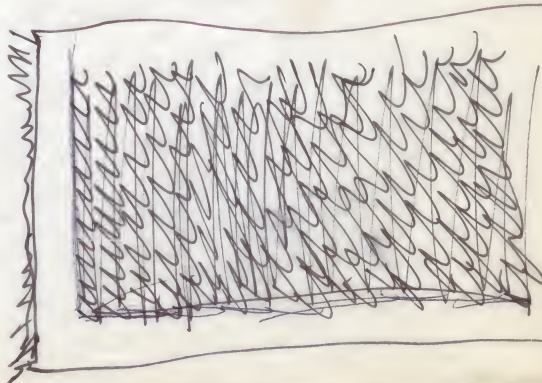
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(PLASTIC-WRAP)

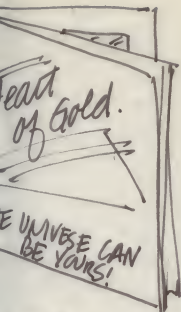


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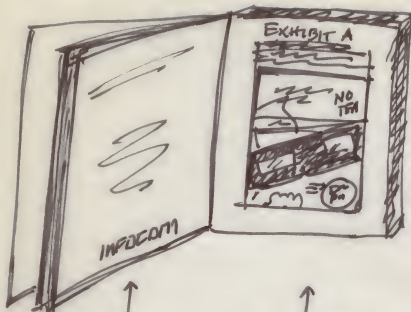


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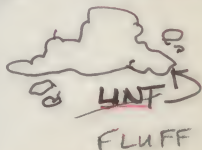
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MANUAL BACK

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INSIDE CONTENTS

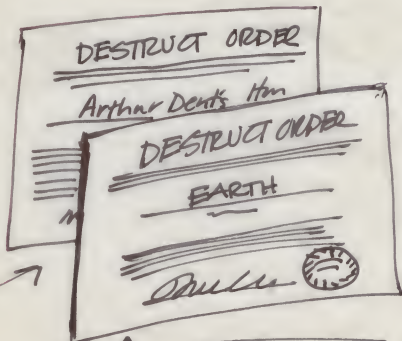
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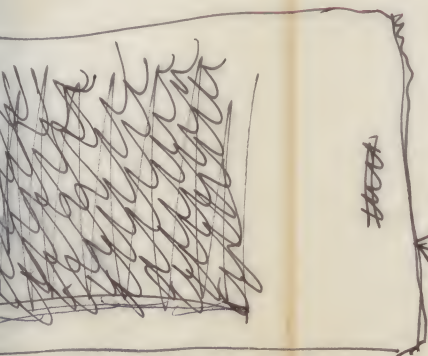
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SPACE FLUET
(PLASTIC WHIP/DAG-EMPTY)



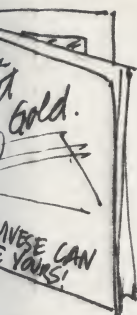
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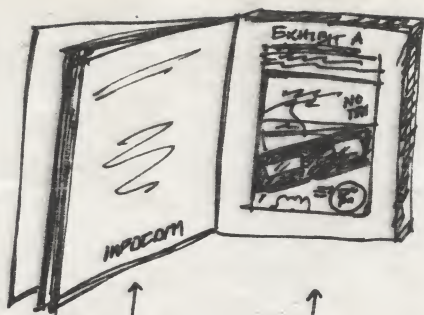
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DESTROY
ORDER



← HITCHHIKER TOWER
REGUL PROMO



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MANUAL

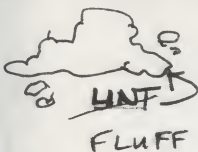


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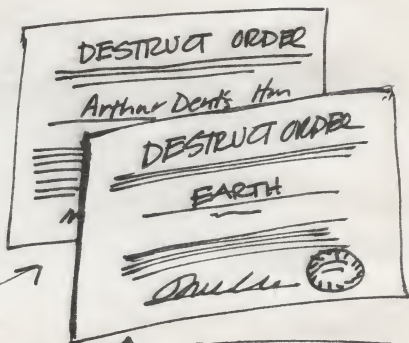
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NO TEA

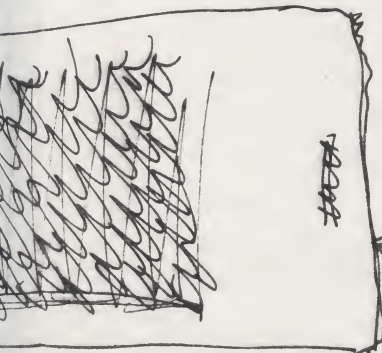
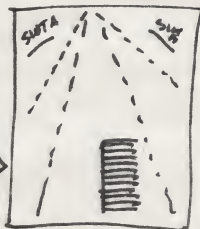
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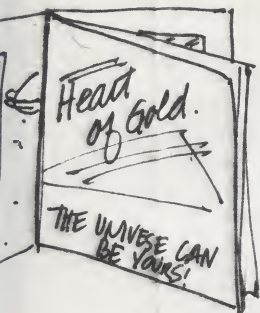
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ORDERS



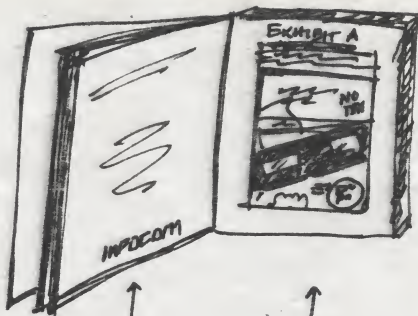
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ORDER



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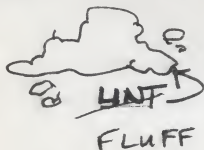
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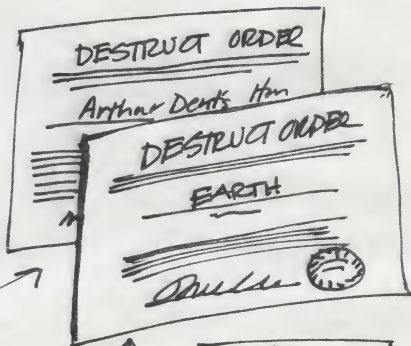


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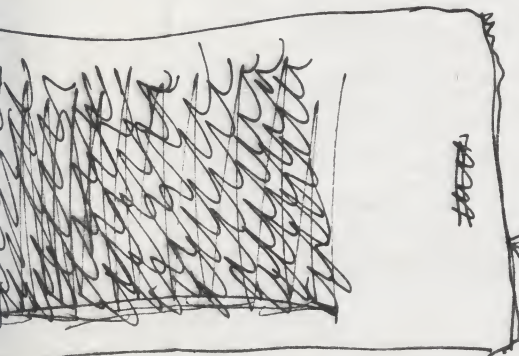
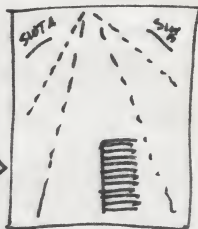
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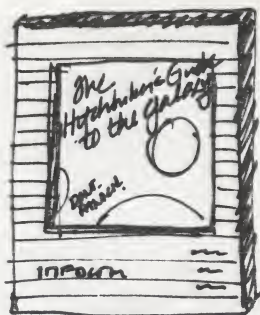
DESTROY
ORDERS



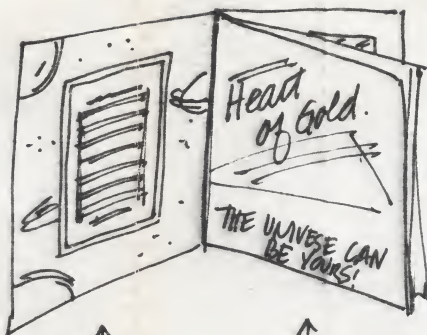
↑
BACK
OF
"BARK"
DESTROY
ORDER



← HITCHHIKER TALK
BELOW PRIMO

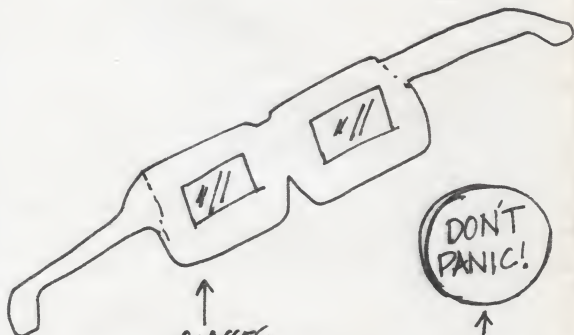


FRONT COVER



INSIDE FRONT

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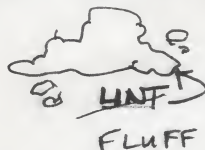
GLASSES



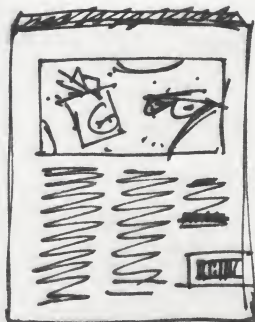
BUTTON



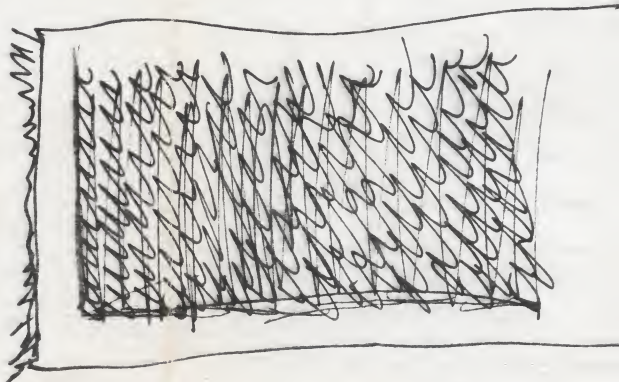
← MICROSCOPIC
SPACE FLEET
(PLASTIC WRAP/BAG)



NO T



PACKAGE BACK



Steve - if you have additional comments,
plse. let me know as soon as
possible. Thanks *[signature]*

INFOCOM

Hitchhiker's Guide to the Galaxy

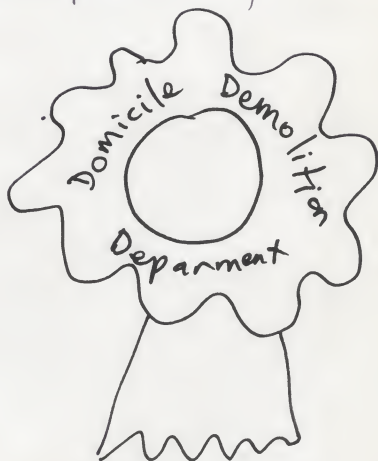
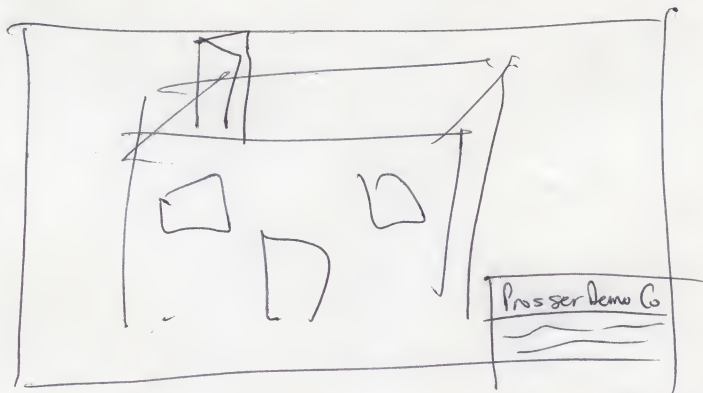
Comments on Verbal Concept:

1. Inside front cover of package will be an excerpt from The Hitchhiker's Guide to The Galaxy [hereafter HGG], possibly regarding the guide itself. We will provide you with this copy.
^ i.e., G/R
2. Browsing manual in front should be in guise of a sales brochure or operating guide for the HGG, not for the Heart of Gold.
3. Destruct order for Earth should be in an "invented" (nonexistent) alphabet, not in English. However, the seals should look identical on both destruct orders, and in fact line for line and word for word they look the same. The blanks are in the same space, the typeface size is the same, etc. (see attached).
4. Other internal elements:
 - a) Drop the "man's pocket" theme
 - b) Drop the paper airplane idea
 - c) Note that ambiguous material is fluff, not lint

DESTRUCT ORDER

155 Country Lane
Randomswich, England

The Domicile Demolition Department of Randomshire County hereby orders that the house of Arthur Dent will be demolished on 4-Oct-57 because of the following reasons...



የጥንቃቄና

ቅጥር

ገንዘብ ጥገና
(የጥገናው ዓላማ)

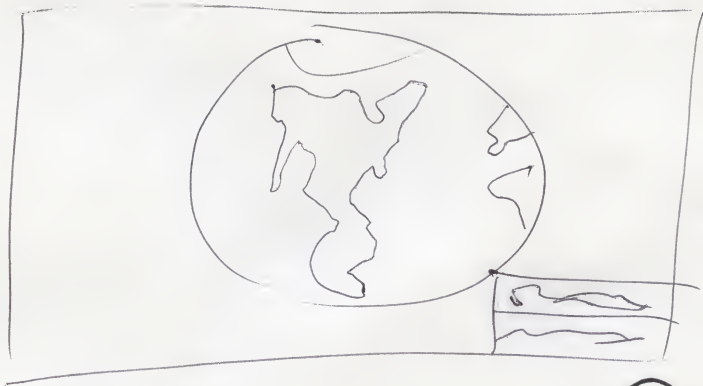
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Giardini/Russell Inc., 100 Galen Street, Watertown, MA 02172, 617-926-5030

Title: HITCHHIKER'S Outside Package

Number: INFP3-1064

(front cover).

Don't panic!

(THE HITCHHIKER'S GUIDE TO THE GALAXY logo)

(INFOCOMTM logo)

INTERACTIVE FICTION

SCIENCE FICTION

STANDARD LEVEL

(spine)

(THE HITCHHIKER'S GUIDE TO THE GALAXY logo)

(INFOCOMTM logo)

(back cover)

(caption)

Tossed with acrobatic precision into this and every HITCHHIKER'S package:

your HITCHHIKER'S disk, Don't Panic! button, authentic fluff, Megadodo

this may not
be included: TBD

stet (ok as is)

G/R

Date: 6/14/84

Number: INFP3-1064

Page: 2

change
'world'
to 'planet'

set (ok or it)

Publications sales brochure, official destruct orders for your home and

your ^{planet} world, peril-sensitive sunglasses, ~~fabulous HITCHHIKER'S GUIDE TO THE~~

~~GALAXY towel offer,~~ microscopic space fleet and no tea.

no towel
offer

if we do
it.

(back cover copy)

Beyond question the most mind-bogglingly hilarious story Infocom has ever

Produced ~~published~~ ^{produced} is THE HITCHHIKER'S GUIDE TO THE GALAXY, by Douglas Adams, author of the phenomenal best-selling novel. In the person of Arthur Dent, you'll chortle as your home is bulldozed. You'll bellow when your planet is demolished. You'll yelp with laughter while your life is being threatened by the Ravenous Bugblatter Beast of Traal. And your sides will positively split as you search the length and breadth of the Universe for a decent cup of tea, or whatever it is you're supposed to be looking for. So grab a ^{pint of bitter} ~~bag of peanuts~~ and a couple for the road and join Ford Prefect, Trillian, Zaphod Beeblebrox and Marvin on a cosmic jaunt into the outer reaches. And don't forget your towel!

(Subhead)

Get inside a story. Get one from Infocom!

(Copy)

It's like waking up inside a story! Load Infocom's interactive fiction into your computer and discover yourself at the center of a world jam-packed with surprising twists, unique characters and original, logical, often hilarious puzzles.

For the first time, you're more than a passive reader. You can talk to the story, typing in full English sentences. And the story talks right back, communicating entirely in vividly descriptive prose. What's more, you can actually shape the story's course of events through your choice of actions. And you have hundreds of alternatives at every step. In fact, there's so much you can see and do, your adventure can last for weeks and even months.

To find the Infocom interactive story that's right for you, just choose any one marked with the level of difficulty listed below that best matches your current level of interactive skill.

Junior: ((bold)) Best introduction to interactive fiction. Written for everyone from age 9 up.

Standard: ((bold)) Good introductory level for adults. This is Infocom's most popular level of interactive fiction.

Advanced: ((bold)) A greater level of challenge. Recommended for those who've already experienced Infocom's interactive fiction.

Expert: ((bold)) For real diehards seeking the ultimate challenge in interactive fiction.

G/R

Date: 6/14/84

Number: INFP3-1064

Page: 4

Then find out what it's like to get inside a story. Get one from Infocom. Because with Infocom's interactive fiction, there's room for you on every disk.

(INFOCOMTM logo)

55 Wheeler St., Cambridge, MA 02138

For your: Apple II, Macintosh, Atari, Commodore 64, DECmate, DEC Rainbow, DEC RT-11, HP 150 & 110, IBM PC* & PCjr, KAYPRO II, MS-DOS 2.0*, Osborne, TI Professional, TI 99/4A, Tandy 2000, TRS-80 Color Computer, TRS-80 Models I & III.

* Use the IBM PC version for your Compaq and the MS-DOS 2.0 version for your Wang, Mindset, Data General System 10, GRID and many others.

Manufactured and Printed in USA

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Warranty information enclosed.

*Connect piece to G/K
on the phone 7/13*

G/R Copy

Giardini/Russell Inc., 100 Galen Street, Watertown, MA 02172, 617-926-5030

Infocom

Client: HITCHHIKER'S Outside Package
Title:

Date: 6/29/84
Number: INFP3-1064

(front cover)

Don't panic!

(THE HITCHHIKER'S GUIDE TO THE GALAXY logo)

(Infocom™ logo)

add "TM"

INTERACTIVE FICTION

SCIENCE FICTION

STANDARD LEVEL

(spine) (THE HITCHHIKER'S GUIDE TO THE GALAXY logo)

(Infocom™ logo)

(back cover)

(caption)

Tossed with acrobatic precision into this and every HITCHHIKER'S package: your HITCHHIKER'S disk, Don't Panic! button, authentic fluff, Megadodo Publications sales brochure for the latest model of the Hitchhiker's Guide, official destruct orders for your home and your planet, peril-sensitive sunglasses, microscopic space fleet and no tea.

TBD

G/R

Date: 6/29/84
Number: INFP3-1064
Page:

2

(back cover copy)

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G/R

Date: 6/29/84
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Page:

3

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G/R

Date: 6/29/84
Number: INFP3-1064
Page:

4

EXPERT: For real diehards seeking the ultimate challenge in interactive fiction.

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PLANETFALL and SORCERER a-e

~~ZORK is a registered trademark~~ of Infocom, Inc.

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Hitchhiker's back package copy

Attn: Harle Perkins

REVIEWS FOR INSIDE OF HITCHHIKER'S PACKAGE: Please give comments, suggestions, list of favorites, list of unfavorites, and large pieces of strawberry cheesecake to SFW.

"Your software is revolutionary! I like that."

-Fidel Castro, Used Car Salesman, Havana, Cuba

"Everything I've heard is true! Your games ARE boring, overpriced, and a waste of time. The only thing stupider than this game is my brother Paloh."

-Sinky O'Leary, Construction Worker, Brooklyn, NY

"The disk makes a great teething ring and fits perfectly on the bottom of a bird cage."

-Liz Taylor, Highway Patrolman, Piscataway, NJ

"The best game I've every played! But what's the square black flat thing with the hole in the middle?"

-Ralph O'Leary, Gym Teacher, Brooklyn, NY

"I never played it and I hate all computer products! I don't understand why you're quoting me!"

-Ralph Burfle, Fireman, Columbus, OH

"I especially like it when it gets colorful ... on Sundays. I think. Oh, aren't we talking about comic strips?"

-Name Withheld by Request, President, Washington, DC

* * * * *

"A stunning achievement in interactive fiction: funny, innovative, and a bargain at twice the price!"

-THE NEW YORK TIMES

"Infocom products are ... a piece of [greatness] ... not ... merely a [game]. I would [buy] any ... new [Infocom game]."

-NATIONAL GAZETTE

"Helped several staffers predict the future, get dates with Paul Newman, and lose 300 pounds in less than four days."

-NATIONAL INQUISITOR

"[HITCHHIKER'S] is the greatest [work of interactive fiction] I've ever [played]. The [descriptions] were especially delicious!"

-RESTAURANT GUIDE

8/1

Mike -

My arguments for changing the back of the Hitchhiker's package follow.

1. This package will be looked at by more non-Infocom buyers than any other.
2. Other companies like S+S that we may want to work with in the future will look at this package. Do we want to appear amateur-ish?
3. The \$700 to \$1500 cost should be at least partially paid by G/R. My written (i.e., documented) instructions to them specify "an invented (nonexistent) alphabet." They assured us that "we wouldn't be able to see" the mock-up for the back package.
4. The one-week delay means we should assemble as few wrong ones as needed for a 10/15 release (10K? 20K?) and assemble the rest (40K? 80K? 90K?) correctly for a 10/22 release. [Though it is still uncertain whether Steve/Hollywood/disk will be ready for Dysan 9/14]

-Jon

*The Hitchhiker's Guide
to the Galaxy*

INFOCOM

*The Hitchhiker's Guide
to the Galaxy™*

**DON'T
PANIC!**

**A/C SUBJECT
FOR POSITION ONLY**

INFOCOM™

INTERACTIV

SCIENC

STANDA

TAKE THEIR WORDS FOR IT!

"Your software is revolutionary! I like that."

Fidel Castro, Former Baseball Player
Havana, Cuba

*"A stunning achievement in interactive fiction: funny, innovative,
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THE NEW YORK TIMES

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Binky O'Leary, Construction Worker
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RESTAURANT GUIDE

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I don't understand why you're quoting me!"*

Ralph Burfle, Fireman
Columbus, Ohio

*"I especially like it when it gets colorful... on Sundays, I think.
Oh, aren't we talking about comic strips?"*

Name Withheld by Request
Washington, D.C.

FICTION

FICTION

RD LEVEL

INFOCOM

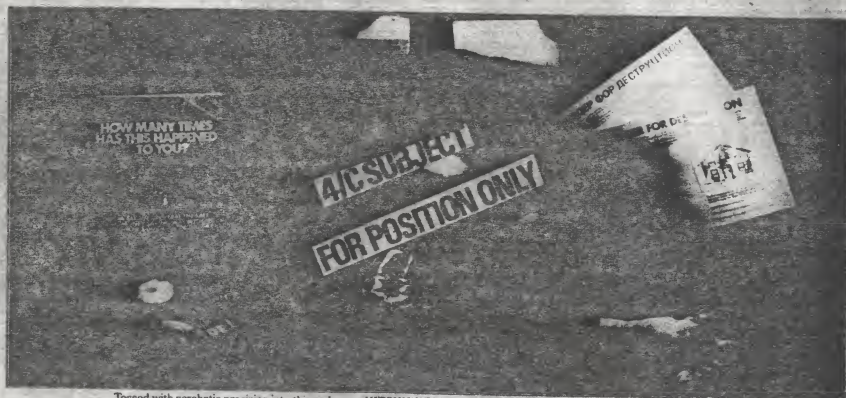
*The Hitchhiker's Guide
to the Galaxy*

INFOCOM

*The Hitchhiker's Guide
to the Galaxy*

*The Hitchhiker's Guide
to the Galaxy*

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Manufactured and Printed in USA

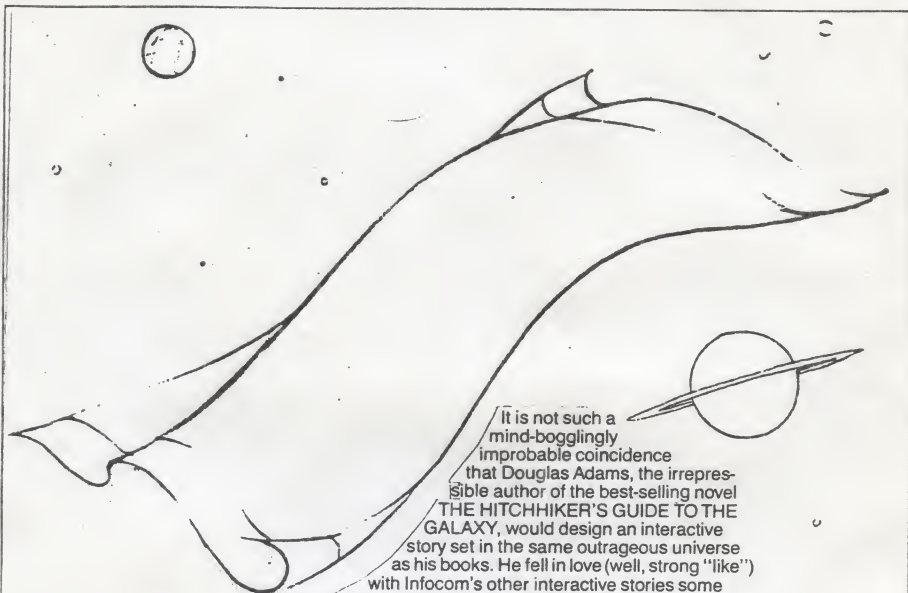
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the Hitchhiker's Guide
to the Galaxy

INFOCOM



It is not such a mind-bogglingly improbable coincidence that Douglas Adams, the irrepressible author of the best-selling novel **THE HITCHHIKER'S GUIDE TO THE GALAXY**, would design an interactive story set in the same outrageous universe as his books. He fell in love (well, strong "like") with Infocom's other interactive stories some time ago. He immediately saw the interactive possibilities of **HITCHHIKER'S** and maniacally developed outrageously crazy ideas. So Douglas teamed up with Infocom's specialist in outrageously crazy ideas, Steve Meretzky. Together, they did extensive research throughout the Galaxy (in English pubs, anyway); Douglas wrote and designed puzzles revolving around Vogan poetry, the Bugblatter Beast of Traal, microscopic space fleets and, of course, tea (or lack thereof); and Steve transformed Douglas's ideas into the high-quality, sophisticated software that is synonymous with Infocom's interactive fiction.

And now you're going to take a trip you never thought possible. You are on the verge of becoming Arthur Dent, a simple if unworlthy chap whose house is, unluckily, being bulldozed to make way for a bypass. Not that it matters, really, since the Earth is about to be destroyed for somewhat similar purposes. If you survive these twin disasters, you'll travel with Ford Prefect, your peculiar friend and neighbour, to the most unusual corners of the Galaxy. (Some of the corners are so unusual, in fact, that it's best not to assume the obvious—who you are, for instance.) So prepare to have your mind boggled, your wits tested and your concept of reality thrown for a loop by **THE HITCHHIKER'S GUIDE TO THE GALAXY**. And don't forget your towel!

The Table of Contents for the manual is on page 11. Read it to find out what you need to know before you start the story.

this should be bolder or larger
or both

JOHN - NOTE
COMMENTS + RETURN
- MILE

To G/R 7/11

Steve -
Plse return to
me w/ comments
Thanks - Don

Mike
Comments
due 7/12

G/R Copy

Giardini/Russell Inc., 100 Galen Street, Watertown, MA 02172, 617-926-5030

Client: Infocom
Title: Synopsis for HITCHHIKER'S

Date: 7/5/84
Number: INFP3-1064

(copy)

It is not such a mind-bogglingly improbable coincidence that Doug Adams, the irrepressible author of the best-selling novel A HITCHHIKER'S GUIDE TO THE GALAXY, would turn his book into interactive fiction. He fell in love (well, strong Mike) with Infocom's other

DOUGLAS
WHEN CAN U
USE DOUG

interactive stories some time ago. He immediately saw the interactive possibilities of HITCHHIKER'S and maniacally developed outrageously crazy ideas. So Doug teamed up with Infocom's specialist in outrageously crazy ideas, Steve Meretzky. Together, they did extensive research throughout the Galaxy (in English pubs, anyway); Doug wrote and designed ^{puzzles} ~~problems~~ revolving around Vogon poetry, the Bugblatter Beast of Traal, microscopic space fleets and, of course, tea; and Steve transformed Doug's ideas into the high-quality, sophisticated software that is synonymous with Infocom's interactive fiction.

I DON'T
MIND IF
DOUG DOES

And now you're going to take a trip you never thought possible.

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(OR LATE
THERE)

HE DIDN'T
TURN HIS
BOOK TO.

HOW ABOUT -
"WOULD CREATE
AN INTERACTIVE
STORY SET
IN THE UNIVERSE
~~HE HAD~~
ONLY HE COULD
INVENT."

How about
"would design an
interactive story
set in the same
outrageous universe
as his HITCHHIKER'S books."

**HOW MANY TIMES
HAS THIS HAPPENED
TO YOU**



**NOW SEE THE UNIVERSE THE SAFE,
SURE, MONEY-SAVING WAY WITH THE
HITCHHIKERS' GUIDE TO THE GALAXY!**



[Handwritten signature]

262

~~SECRET~~

WCC

7/7

66702

WCC

45

~~SECRET~~

~~_____~~

2221

ZZZZ



YES, THE UNIVERSE CAN BE JUST THIRTY ALTERIAN DOLLARS

now

now

now

now

now

now

now

now

now

now

now

now

now

now

now

now

now

now

COURSE CAN BE YOURS STERIAN DOLLARS PER DAY

~~tabba~~ ~~hwa~~

~~del~~ ~~hwa~~

~~hwa~~

~~hwa~~

~~hwa~~

~~hwa~~

~~hwa~~

~~hwa~~

~~hwa~~

~~hwa~~

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~~hwa~~

~~hwa~~

~~hwa~~

~~hwa~~





A black and white photograph of a notebook page. The page is filled with horizontal lines. On the right side, there is a dark, triangular object, possibly a pen or a piece of tape, with some handwritten scribbles above it. The image is oriented vertically, but the text on the page is horizontal.



AND THAT'S NOT ALL

十

BUT WAIT-THERE'S A



FLUFF!

DESTROY ORDERS!

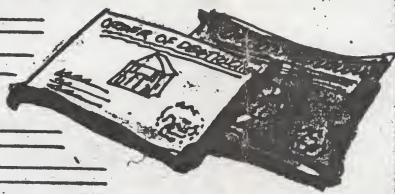


PERU SENSITIVE SINGLES

WAIT-THERE'S MORE!

FLUFF!

NET ORDERS!



PEARL SENSITIVE SANSIASSIS!

HITCHHIKING
TO

DONT PANIC BROTHER

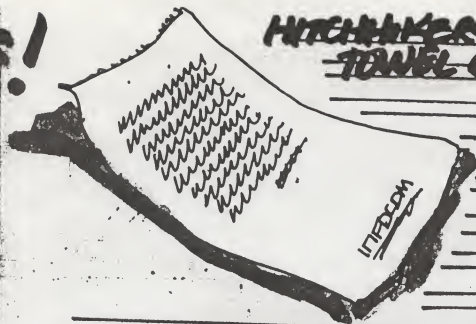


NO TEA!

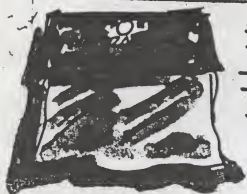
How much would you pay
dallas? TWO HUNDRED??

RE!

HITCHHIKERS GUIDE SPECIAL
TUNNEL OFFER!



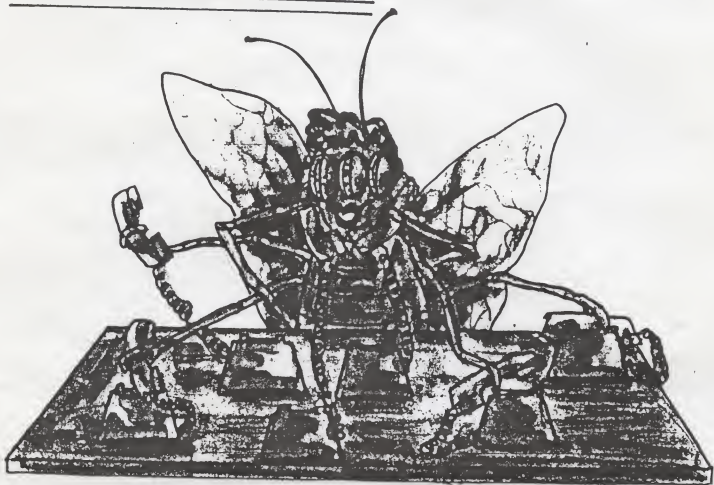
DON'T PANIC BUTTON!



NO TEA!

How much would you pay now? ONE HUNDRED Antarian
drabes? TWO HUNDRED?? THREE HUNDRED??

JUST 59.99! **



OPERATORS ARE STANDING BY!

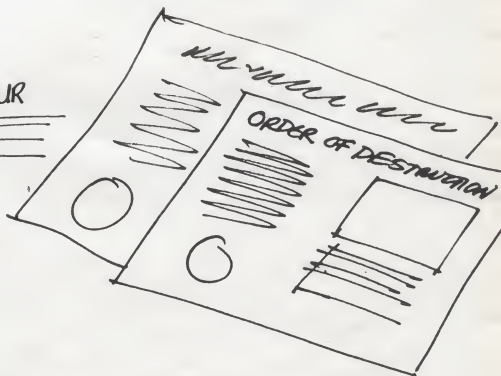
THIS OFFER NOT AVAILABLE IN ANY STORE!!

BUT WAIT... THERE'S



FLUFF:

DESTRUCT ORDERS FOR YOUR
HOME AND PLANET:



DON'T PANIC BUTTON:

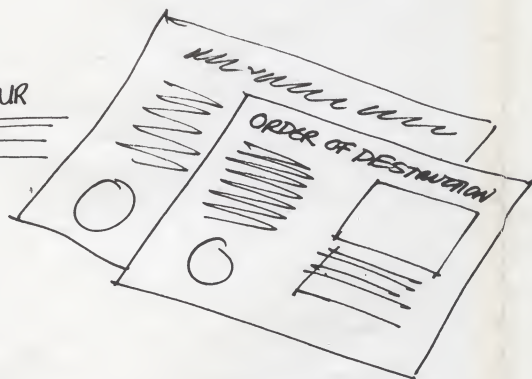
WAIT... THERE'S

MORE!



FLUFF: _____

S FOR YOUR
T: _____



DONT PANIC BUTTON: _____



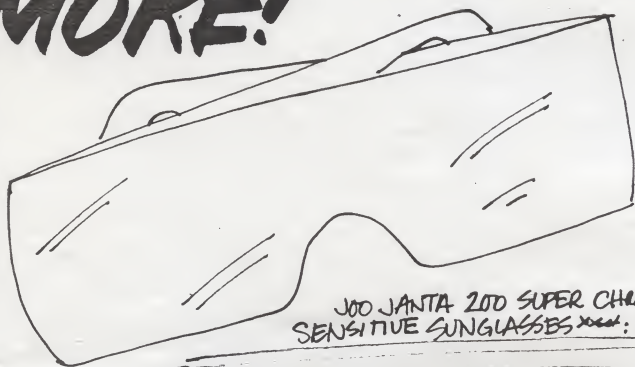
NO TEA: _____

MICROSCOPIC SPACE FLEET: _____

XXXXX

HOW MUCH WOULD
PUTER AND DOLLARS? TWO

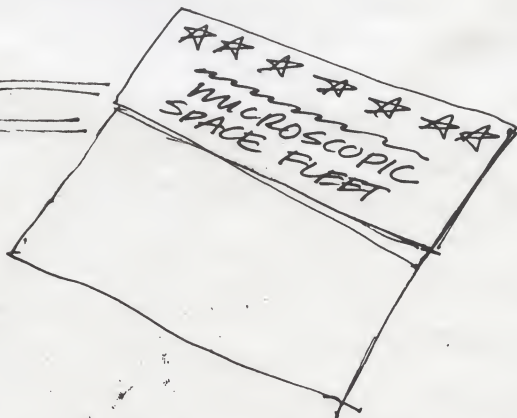
MORE!



JOO JANTA ZOD SUPER CHROMATIC PERIL-
SENSITIVE SUNGLASSES ~~xxxx~~: =====

NO TEA: =====

MICROSCOPIC SPACE FLEET: =====
=====
=====



XXXXX =====
=====
=====

HOW MUCH WOULD YOU PAY NOW? ONE HUNDRED
PUTER DOLLARS? TWO HUNDRED?! THREE HUNDRED?!!

INFOCOM

6/25

Comments on Hitchhiker's browse mock-up:

- On cover :
- 1) Person in the middle should be a quintessential hitchhiker (young, jeans, backpack, towel), not a tourist
 - 2) Green beast should look less like a Bugblatter Beast (change or take away the tail, for instance; add another eye on top of head; etc.)
 - 3) Creature on right should have 3 heads (not 2)

On page 2 : "New Poconos" has been changed to "Vortagua"

- On page 7 :
- 1) There will be no towel offer
 - 2) Lettering of "Don't Panic" button should match lettering on cover of book 2

[Note that "fluff," p. 6, may not be included]

Comments on Hitchhiker's Destruct Orders

1) On "house" destruct order, add to left of house:
"Approximate scale:
1 cm = 1 m"

2) On "planet" destruct order, add to left of planet:
"Xm x ~ ~
~ ~ ~ ~ ~"
(i.e., some nonexistent alphabet corresponding to scale).

3) On "planet" destruct order, delete all stars in background

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Client: Infocom
Title: HITCHHIKER'S Browsie Manual

Date: 6/18/84
Number: INFP3-1063

(Front cover)

HOW MANY TIMES HAS THIS HAPPENED TO YOU??

Now see the Universe the safe, sure, money-saving way with THE
HITCHHIKER'S GUIDE TO THE GALAXY!

(Snipe)

As seen on TeleVideo!

(Megadodo Publications logo)

(Inside #1)

Yes! The Universe can be yours on just 30 Altairian dollars per day!

(Copy)

BLACK HOLES. SAVAGE ALIEN WARRIOR TRIBES. Welfare planets RULED BY
DRY-CLEANING ESTABLISHMENTS, where even the most basic of human
necessities are provided for A DAY LATE AND WITH TOO MUCH STARCH.
Face it, the Universe is NO PLACE TO TRY AND HAVE A GOOD TIME.
Unless, that is, you're the PROUD OWNER of that wholly remarkable
book, The Hitchhiker's Guide to the Galaxy!

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Date: 6/18/84
Number: INFP3-1064
Page: 2

Within the MILLION-PLUS PAGES of The Guide, which in many corners of the Galaxy has already supplanted the Encyclopedia Galactica as the STANDARD REPOSITORY OF ALL KNOWLEDGE AND WISDOM, you'll find EVERYTHING YOU NEED TO KNOW about the Universe, from the utmost trivia to the most VITAL INFORMATION pertaining to your health and well-being. WE UNCONDITIONALLY GUARANTEE IT WILL TEACH YOU how to survive and even ENJOY the Universe--all on ONLY 30 ALTAIRIAN DOLLARS PER DAY!* Just take a peek at this mere sample of The Guide's MILLIONS OF USES and, like so many other satisfied customers, you'll be convinced that this truly is THE MOST WHOLLY REMARKABLE BOOK you'll ever buy!

("Millions of Uses" section)

PLANNING A HONEYMOON? Let The Guide show you how to get the best rates and accommodations on exclusive vacation paradises like New Poconos, Planet of the Heart-Shaped Hot Tub Lakes!

TRIVIA BUFF? The Guide has all the answers--including "42"--as well as most of the questions. For example: "Why is it that UFOs only appear to genetically inbred, methyl alcohol-addicted backwoods yahoos who no one ever believes anyhow?"

CONVENTION COMING UP? The Guide knows where to find all the swankiest hotels, the trendiest restaurants, the swingingest nightclubs, the

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Date: 6/18/84
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Page: 3

friendliest escort services and the cheapest duty-free shops in which to buy gifts for appeasing one's family and conscience!

NEED HELP FAST? In a flash, The Guide can supply you with such useful tidbits of information as: how to tell your Aunt Clara from a Seven-Stomached Gorba Plant; what to do if Aunt Clara has been devoured by a Seven-Stomached Gorba Plant; how to perform the Heimlich Maneuver on a Seven-Stomached Gorba Plant and much, much more!

(Footnote)

*"30 Altairian Dollars Per Day" is an estimated figure and is provided strictly for purposes of comparison. Actual expenses may be higher. In fact, we're sure of it. Quite frankly, if you're not absolutely prepared to mortgage your every last possession and sell your loved ones into white slavery, you may as well stay home and camp out in your backyard. Just about the only time any member of our research staff ever got by on less than 50 Altairians per diem was on Voltar-7, and even then he had to share a twin bunkbed with an acrobatic troupe of insomniacal mildew-based life forms, and ate Plaster of Paris three meals a day.

(Inside #2)

And that's not all!

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Date: 6/18/84
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Page: 4

(Copy)

The Guide is more than a SUPER TRAVELOGUE or an INCREDIBLE ANSWER MACHINE--it's a LOVELY ADDITION TO ANY HOME ENTERTAINMENT CENTER that FITS IN PERFECTLY WITH YOUR DECOR. It comes in a wrinkle-proof, scratch-resistant plastic cover with THE LOOK AND FEEL OF REAL VINYL, handsomely inscribed with the words DON'T PANIC in large, friendly letters. And TALK ABOUT HANDY--The Guide has MORE OPTIONS THAN A CHINESE RESTAURANT! Just LOOK WHAT YOU GET....

("More Options Than A Chinese Restaurant" section)

73-FUNCTION POCKET CALCULATOR OPTION lets you solve equations that have baffled mathematicians for centuries, such as how to travel faster than the speed of light without losing your luggage.

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Date: 6/18/84
Number: INFP3-1064
Page: 5

OPTIONAL SIRIUS CYBERNETICS BAROMETER/AVALANCHE GAUGE/NEO-DESCARTIAN RELATIVE TRUTH MONITOR™ indicates temperature, barometric pressure, high tide, low tide, wind direction and velocity, prevailing weather conditions, amount of precipitation in the last 24 hours, number of six-ton boulders likely to fall on you in the next ten seconds and whether you're actually experiencing any of it or are simply being deceived by your imperfect senses.

SALAD-SLASHER™ FOOD PROCESSOR ATTACHMENT slices, dices, chops and bludgeons even the most rubbery vegetable in seconds!

(Burst)

Actual size!

(Callouts)

E-Z Press® Buttons (standard)

5 5/8-inch Screen (standard)

73-function Pocket Calculator (optional)**

Custom Chronometer Feature (optional)**

Tan-O-Matic Reference Table (optional)**

Sirius Cybernetics Barometer/Avalanche Gauge/Neo-Descartian Relative Truth Monitor (optional)**

SALAD-SLASHER Attachment (optional)**

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Number:
Page: INFP3-1064
6

(Trademark information)

TAN-O-MATIC, SIRIUS CYBERNETICS BAROMETER/AVALANCHE GAUGE/
NEO-DESCARTIAN RELATIVE TRUTH MONITOR and SALAD-SLASHER are trademarks
of the Sirius Cybernetics Corporation.
E-Z PRESS is a registered trademark of Intergalactic Button
Manufacturers, Inc.

(Footnote)

** All optional features subject to availability and our total
unwillingness to jerry-rig some sort of glorified Swiss Army knife for
every gizmo-happy customer who happens to fall for this type of cheap
swank.

(Inside #3)

But wait...there's more!

(Copy)

Now for a LIMITED TIME ONLY when you RUSH your Hitchhiker's Guide to
the Galaxy order to Megadodo Publications, you'll also get as our
SPECIAL GIFTS to you ENOUGH THROW-IN ITEMS TO FILL AN ATTIC! So ACT
NOW and receive all these FABULOUS BONUSES!

("Enough Throw-In Items To Fill An Attic!" section)

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Date: 6/18/84
Number:
Page: INFP3-1064

7

FLUFF: Goes anywhere--under the bed, behind the commode, at the bottom of your pocket, inside your navel!

DESTRUCT ORDERS FOR YOUR HOME AND PLANET: Suitable for framing, and great gag gifts at any party!

DON'T PANIC! BUTTON: Perfect for those times when your planet is being bombarded by laser beams, dead people start walking the earth and traces of radioactivity are discovered in your breakfast cereal!

JOO JANTA 200 SUPER-CHROMATIC PERIL-SENSITIVE SUNGLASSES: You'll look cool and stay cool even as you're being swallowed whole by the Ravenous Bugblatter Beast of Traal!***

SPECTACULAR HITCHHIKER'S TOWEL OFFER: Just like the towels professional hitchhikers carry!

NO TEA: Just like the tea professional hitchhikers don't carry!

MICROSCOPIC SPACE FLEET: Just the thing for attacking microscopic civilizations. Fear no amoeba!****

(Subhead)

How much would YOU pay now? ONE HUNDRED Altairian dollars? TWO HUNDRED?? THREE HUNDRED??!!

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Number:
Page: INFP3-1064
8

(Trademark information)

JOO JANTA 200 SUPER-CHROMATIC is a trademark of Sensory Deprivation Laboratories, Inc., a wholly-owned subsidiary of MegaCorp.

(Footnotes)

*** Not recommended for driving.

**** Just between us, your microscopic space fleet may not be--okay, isn't--in its handy carrying case. We're afraid that our stockboy, Lafe, got rather clumsy with his tweezers. Relatives of deceased crew members are currently being notified. At any rate, your friends need never know!

(Back cover)

JUST \$59.99!*****

(Copy)

That's right! RUSH YOUR ORDER NOW and receive The Hitchhiker's Guide to the Galaxy AND the fluff AND the destruct orders AND the Don't Panic! button AND the sunglasses AND the towel offer AND the space fleet AND no tea ALL FOR THE INCREDIBLY LOW, LOW PRICE OF JUST \$59.99! That's less than you'd pay for the Encyclopedia Galactica!

To save C.O.D., handling charges and Imperial Galactic Government delivery service bribes, PHONE IN YOUR ORDER TODAY!

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Page: 9

(Subhead)

Operators are standing by!

(Copy)

Call 1-555-55-5-55555-555-5555. That's 1-555-55-5-55555-555-5555.

Here's that number one more time: 1-555-55-5-55555-555-5555. On Ursa
Minor Beta, dial 1-5-555-55-55555-555-5555, ext. 5. MAKE THAT CALL
TODAY!

(Subhead)

This offer NOT AVAILABLE IN ANY STORE!*****

(Footnotes)

***** Payable in Altairian nickels the size of wagon wheels. *****

Except Deluxe-O-Mat, Chain-O-Rama, Fluff King, Qwang's Drive-in
Asteroid, Fluff Master, House of Remainders, Liquidator's
Clearinghouse, Mister Fluff, Fluff-n-Such, Fluff Fair, Galaxy o'
Fluff, 1-A Fluff Sales & Service, Ye Olde Fluffe Shoppe and MegaMart
outlets throughout the Universe.

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R2

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Number: INFP3-106
Page:

4

(Inside #2)

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(Copy)

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Date: 7/12/84
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Page:

5

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Date: 7/16/84
Number: INFP3-1064
Page: 6

Tan-O-Matic Reference Table (optional)***

Sirius Cybernetics Barometer/Neo-Descartian Relative

Truth Monitor (optional)***

SALAD-SLASHER Attachment (optional)***

(Footnote)

*** All optional features subject to availability and our total unwillingness to turn a perfectly good product into some kind of glorified all-purpose appliance for every gizmo-happy customer who happens to fall for this type of cheap swank.

(Inside #3)

But wait...there's more!

(Copy)

Now for a LIMITED TIME ONLY when you RUSH your Hitchhiker's Guide to the Galaxy order to Megadodo Publications, you'll also get as our SPECIAL GIFT to you ENOUGH THROW-IN ITEMS TO FILL AN ATTIC! So ACT NOW and receive all these FABULOUS BONUSES!

("Enough Throw-In Items To Fill An Attic!" section)

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Page:

7

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(Subhead)

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(Footnotes)

**** Not recommended for driving.

(Back cover)

JUST DA59.99!

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8

(Copy)

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(Footnotes)

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Tawdry Merchandise King, House of Reminders, Liquidator's
Clearinghouse, Mister Tawdry, Galaxy o' Tawdry Merchandise, Tawdry
Merchandise-n-Such, 1-A Tawdry Sales & Service, Ye Olde Tawdry
Merchandise Shoppe and MegaMart outlets throughout the Universe.

Check
by 8/3 Co. or

Technical manual

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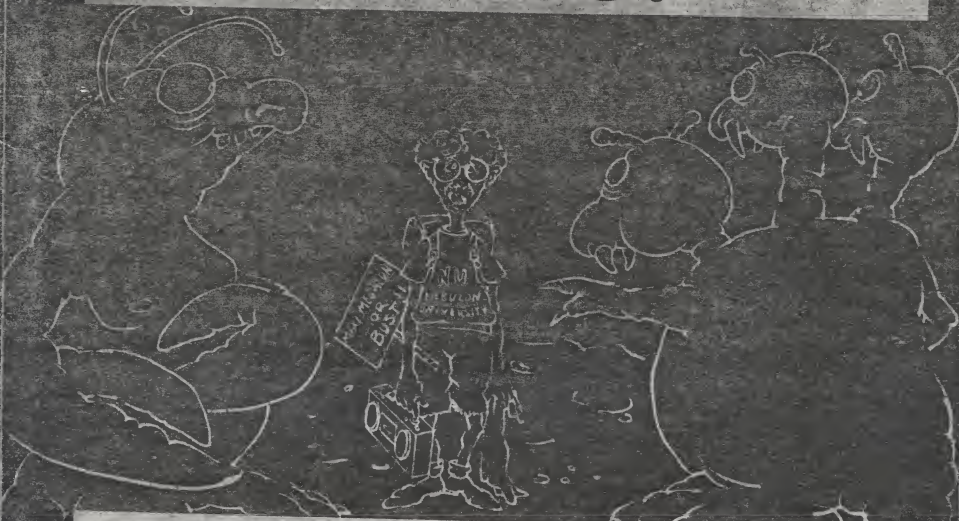


NOW SEE THE UNIVERSE SURE, MONEY-SAVING HITCHHIKER'S GUIDE TO

Megadodo Publications

AS SEEN ON Tri-D!

HOW MANY TIMES HAS THIS HAPPENED TO YOU?



**NOW SEE THE UNIVERSE THE SAFE,
SURE, MONEY-SAVING WAY WITH THE
HITCHHIKER'S GUIDE TO THE GALAXY!**

Megadodo Publications

INFPJ-1061
HITCHHIKER
MANUAL

YES! THE UNIVERSE LESS THAN 30 ALTAIRI

BLACK HOLES. SAVAGE ALIEN WARRIOR TRIBES. Welfare planets ruled by dry-cleaning establishments, where even the most basic of human necessities are provided for a day late and with too much starch. Face it, the Universe is **NO PLACE TO TRY AND HAVE A GOOD TIME.**

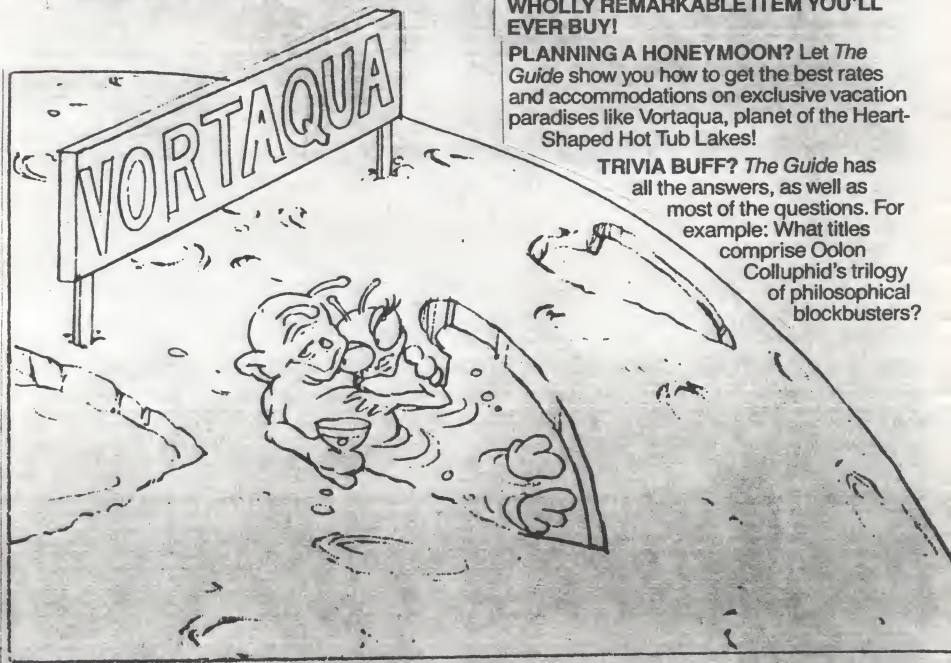
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THE UNIVERSE CAN BE YOURS FOR ONLY 30 ALTAIRIAN DOLLARS

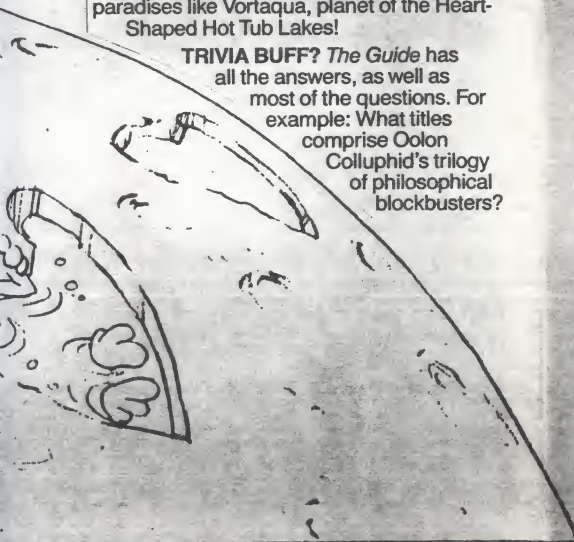
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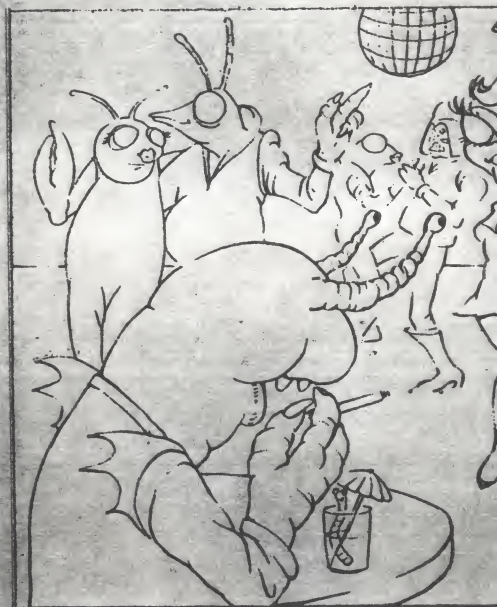
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3.

INFP3-1067
HITCHHIKER
MANUAL

AND THAT'S NOT ALL!

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WHAT'S NOT ALL!

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OPTIONAL SIRIUS CYBERNETICS BAROMETER/NEO-DESCARTIAN RELATIVE TRUTH MONITOR indicates temperature, barometric pressure, high tide, low tide, wind direction and velocity, prevailing weather conditions, amount of precipitation in the last 1,000 sluubs and whether you're actually experiencing any of it or are simply being deceived by your imperfect senses.

SALAD-SLASHER FOOD PROCESSOR/LEMON ZESTER ATTACHMENT slices, dices, chops and bludgeons even the most rubbery fruit or vegetable in seconds!

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(standard)

73-function
Pocket Calculator (optional)***

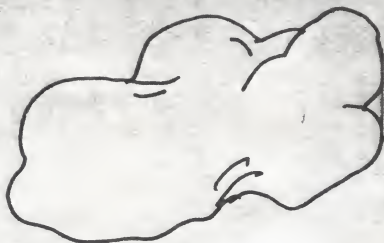
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(optional)***

Tan-O-Matic
Reference Table (optional)***

Sirius Cybernetics Barometer/Neo-Descartian
Relative Truth Monitor (optional)***

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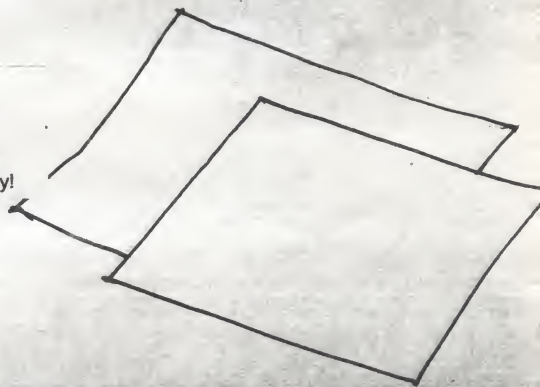
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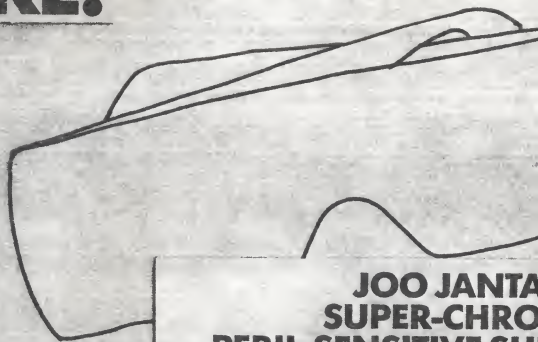
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SPACE FLEET:**
Just the thing for attacking
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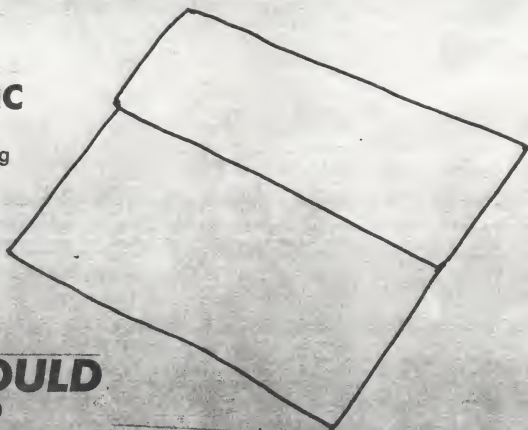
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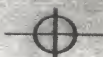
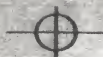
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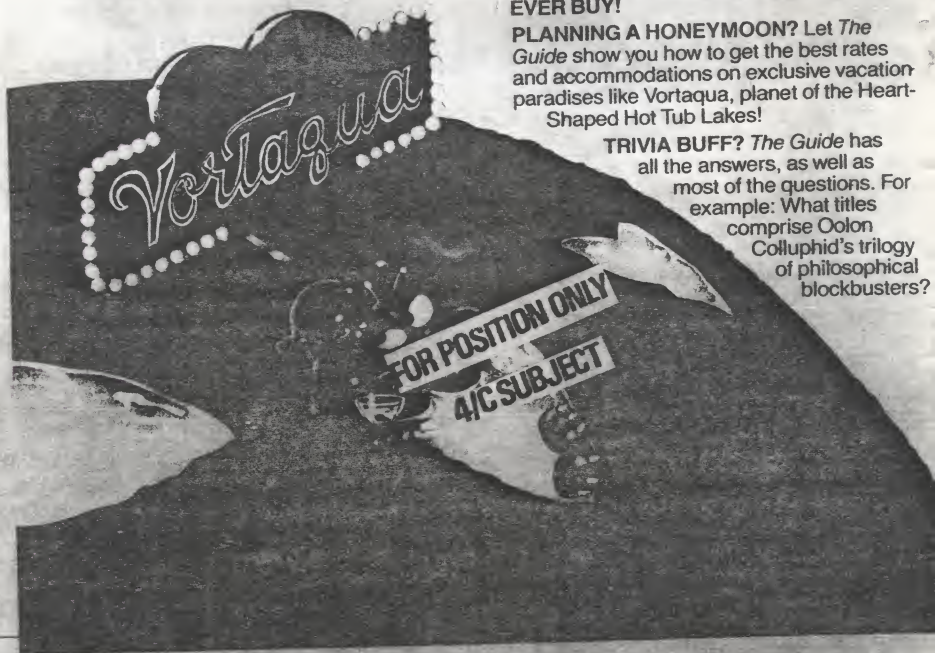
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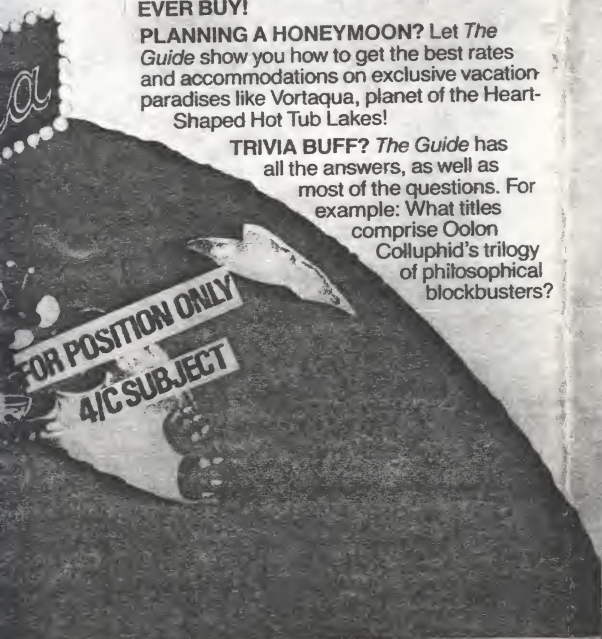
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**In fact, we're sure of it. Quite frankly, if you're not absolutely prepared to lie, cheat, steal your food, pass rubber checks to unsuspecting hotel clerks, hoodwink customs officials, forge passports entitling you to diplomatic immunity, utilize bogus student and/or elderly identification cards to get yourself into tourist attractions at reduced rates, stiff everyone possible on tips and otherwise make a mockery of intergalactic law, just about the only way you're going to get by on 30 Altairians per diem is by staying home and camping out in your own backyard.



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(standard)

73-function
Pocket Calculator (optional)***

Custom Chronometer
Feature (optional)***

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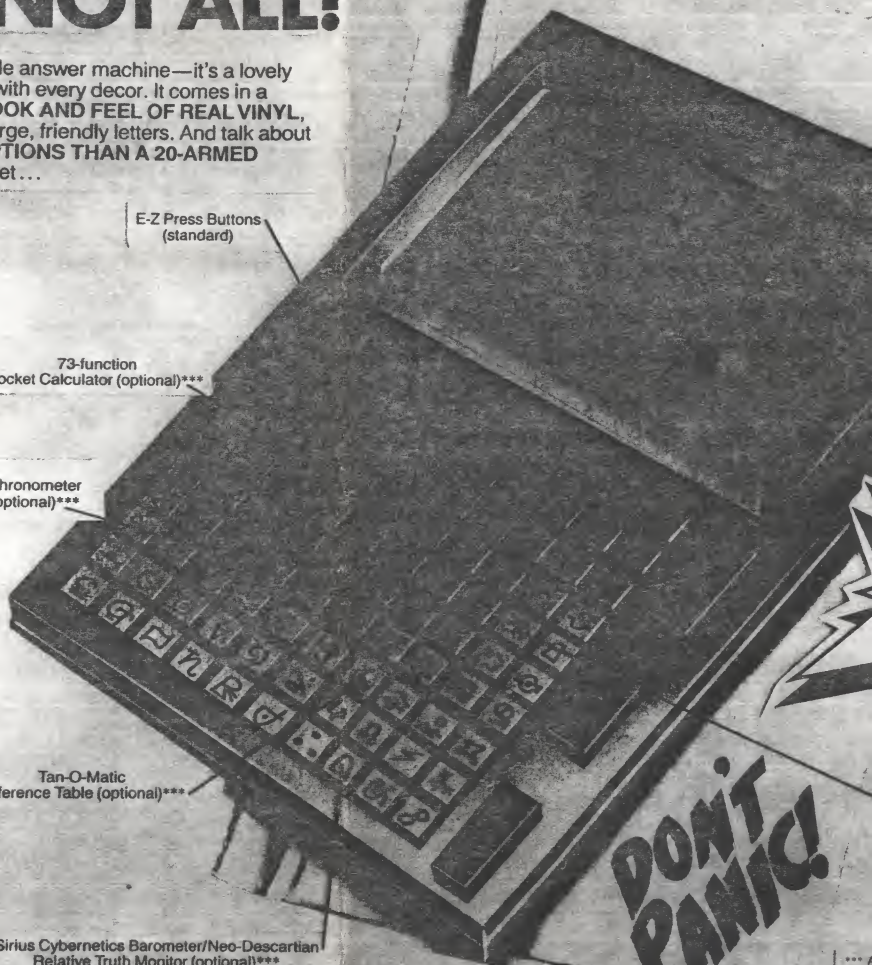
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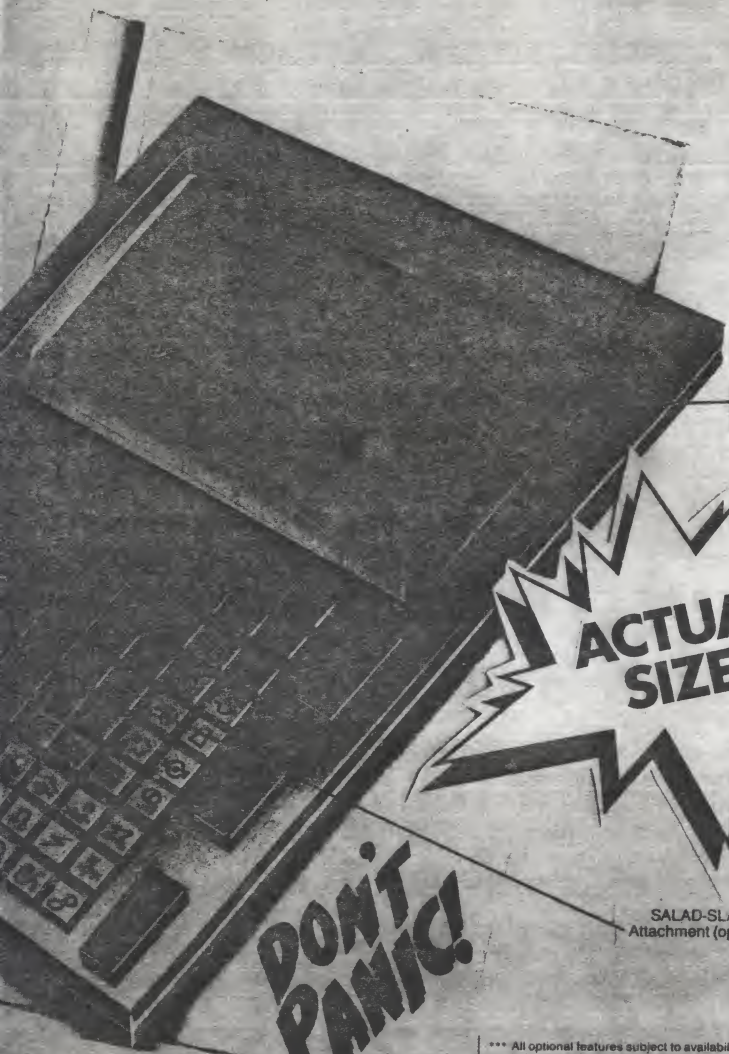
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PANIC!**



5 5/8-inch Screen
(standard)

**ACTUAL
SIZE!**

**DON'T
PANIC!**

SALAD-SLASHER
Attachment (optional)***

*** All optional features subject to availability and our total unwillingness to turn a perfectly good product into some kind of glorified all-purpose appliance for every gizmo-happy customer who happens to fall for this type of cheap swank.

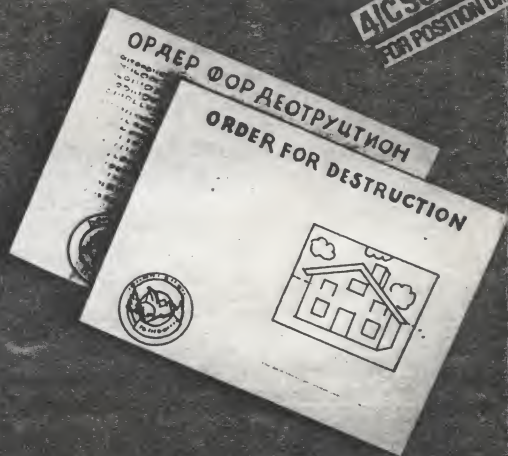
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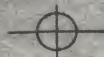
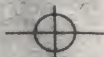
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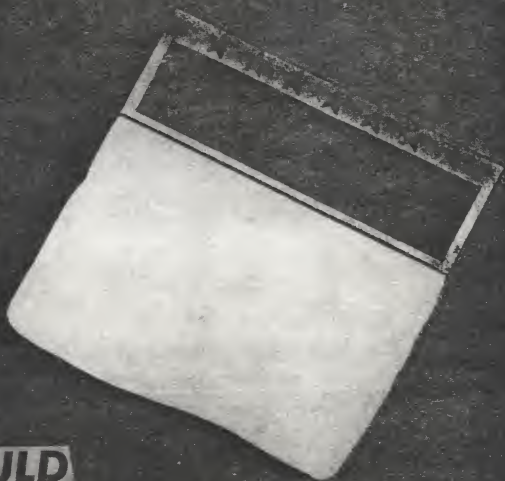
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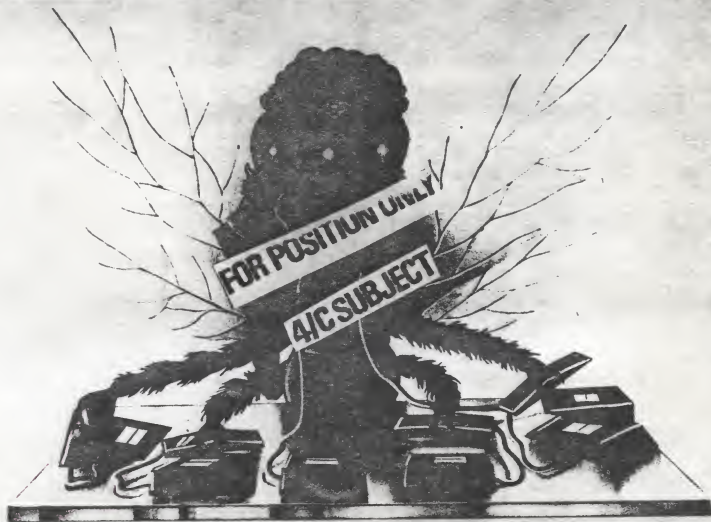
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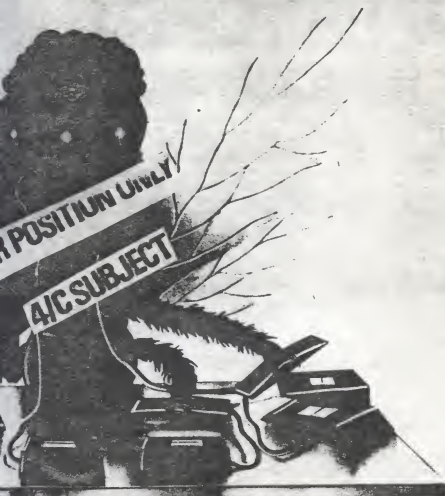
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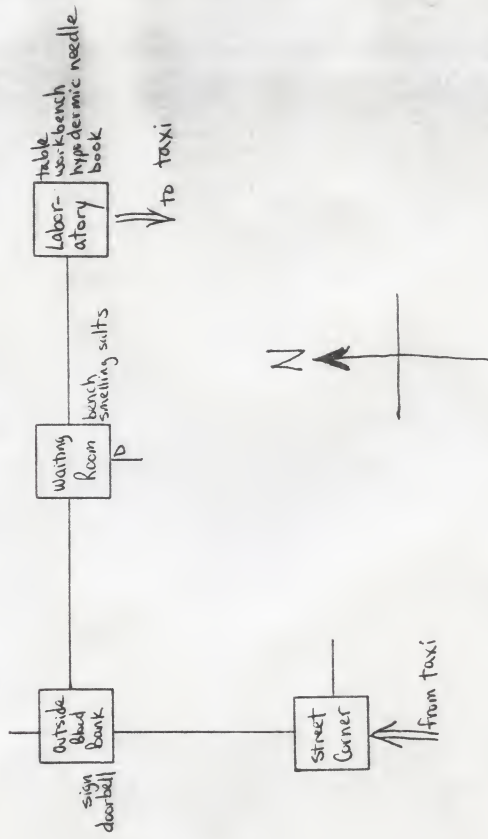
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**Instruction
Manual for
THE
HITCHHIKER'S
GUIDE TO
THE GALAXY**

Diagram 1
Map for
Hitchhiker's
Sample Transcript



Instruction Manual for THE HITCHHIKER'S GUIDE TO THE GALAXY

Don't Panic!

Relax, because everything you need to know about playing THE HITCHHIKER'S GUIDE TO THE GALAXY is contained in the pages of this manual. In this story, you will be Arthur Dent, a rather ordinary earth creature who gets swept up in a whirlwind of interstellar adventures almost beyond comprehension. As the story begins, bulldozers are waiting to reduce your house to rubble to make way for a motorway bypass. While you attempt to deal with this problem, your rather strange friend Ford Prefect drops by to tell you that the Earth is about to be demolished to make way for an interstellar bypass! If you survive this double threat, you'll embark on a series of inter-galactic misadventures even funnier than your worst nightmares! And, because anything is possible in THE HITCHHIKER'S GUIDE TO THE GALAXY, you may soon not even be sure of your own identity!

If you're experienced with Infocom's interactive fiction, you may not feel like reading the entire manual. However, you should at least read the appendices of important commands (on page 18) and recognized verbs (on page 19). The sample transcript, on page 21, will give you ideas for some of the weird things you can do in HITCHHIKER'S.

A special note for people who have read the book THE HITCHHIKER'S GUIDE TO THE GALAXY: Although the opening of the game is fairly similar to the book, the story quickly diverges, with lots of new material and different twists. Familiarity with the story may make a few of the early puzzles easier, but if you rely too heavily on this previous knowledge, you will certainly befuddle yourself.

Table of Contents

An Overview	Page 12
• What is interactive fiction?	
• Moving around	
• Turns and scoring	
Tips for Novices	13
Nine useful pointers about interactive fiction.	
Communicating with HITCHHIKER'S	14
• Basic sentences	
• Complex sentences	
• Talking to characters in the story	
• Vocabulary limitations	
Starting and Stopping	16
• Starting HITCHHIKER'S ("Booting Up")	
• Saving and restoring	
• Quitting and restarting	
Appendix A: Quick Reference Guide	17
This is a brief summary of the most important things to know about interactive fiction. It is VITAL to know all these things before you begin playing.	
Appendix B: Important Commands	18
Appendix C: Some Recognized Verbs	19
Appendix D: HITCHHIKER'S Complaints	20
Appendix E: Sample Transcript and Map	21
Appendix F: We're Never Satisfied	24
Appendix G: If You Have Technical Problems	24
Appendix H: Author Biographies	25
Appendix I: Copyright and Warranty Information	25

An Overview

Interactive fiction is a story in which *you* are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as HITCHHIKER'S, presents you with a series of locations, items, characters, and events. You can interact with these in a variety of ways.

To move from place to place, type the direction you want to go. When you find yourself in a new location, it's a good idea to become familiar with your surroundings by exploring the nearby rooms and reading each description carefully. (You may notice that HITCHHIKER'S occasionally refers to a location as a "room," even if you are outdoors.) As you explore, it is helpful to make a map of the geography.

An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you and then using it in the proper way.

In HITCHHIKER'S, time passes only in response to your input. You might imagine a clock that ticks once for each sentence you type, and the story progresses only at each tick. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, HITCHHIKER'S keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. Keeping track of what actions increase your score will help you learn what the goal of the story is.

Tips for Novices

1. Draw a map. It should include each location, the directions connecting it to other locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript on page 21.) Note that there are 10 possible directions, plus IN and OUT.
2. Most objects that you can pick up are important for solving one or more of the puzzles you'll run into in the story.
3. Save your place often. That way, if you get "killed" or hopelessly mucked up, you won't have to start over from the beginning. See page 16 for instructions.
4. Read the story carefully. There are often clues in the descriptions of locations and objects, as well as in labels, engravings, books, and so on. Even strange or dangerous actions may provide clues, and might prove to be fun! You can always save your position first if you want. Here's a silly example:
> GIVE THE TARNISHED COIN TO THE USHER
The usher looks unimpressed, and begins leading you toward the last row of the theatre.
You've just learned there is something (such as the crisp bill) which might convince the usher to give you a front row seat . . . perhaps even a front row seat next to Queen Isameera and her dreadfully expensive and easy-to-steal diamond-studded tiara.

5. Unlike other "adventure games" that you may have played, there are many possible routes to the end of HITCHHIKER'S. Some puzzles have more than one solution; others don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another.
6. You may find it helpful to play HITCHHIKER'S with another person. Different people may find different puzzles easy and often complement each other.
7. If you get really stuck, you can order a hint booklet and a complete map using the order form in your package. You don't need this booklet to enjoy the story, but it will make solving HITCHHIKER'S easier.
8. Read the sample transcript on page 21 to get a feel for how interactive fiction works.
9. You can word a command in many different ways. For example, to put on the dressing gown, you could use any of the following:
PUT ON THE GOWN.
WEAR THE TATTY DRESSING GOWN.
DON GOWN.
In fact, if the gown is the only article of clothing present, just typing WEAR is enough, since HITCHHIKER'S will assume you mean the gown. But more about that in the next section . . .

Communicating with HITCHHIKER'S

In HITCHHIKER'S, you type your sentence in plain English each time you see the prompt (>). HITCHHIKER'S usually acts as if your sentence begins "I want to . . .," although you shouldn't actually type those words. You can use words like "THE" if you want, and you can use capital letters if you want; HITCHHIKER'S doesn't care either way.

When you finish typing a sentence, press the RETURN (or ENTER) key. HITCHHIKER'S will respond by telling you whether your request is possible at this point in the story and what happened as a result.

HITCHHIKER'S recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, BULLDOg, BULLDOgs, BULLDOzer, and BULLDOckpokingham (a small town in Dockpokinghamshire) would all be treated as the same word by HITCHHIKER'S.

To move around, just type the desired direction. You can use the eight compass directions: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, and SOUTHWEST. You can abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN (or D). IN and OUT will also work in certain places. On board a ship, you'll want to use the directions PORT (or P), STARBOARD (or SB), FORE (or F), and AFT.

HITCHHIKER'S understands many different kinds of sentences. Here are some examples. (Note that some of these items do not actually appear in HITCHHIKER'S.)

WALK NORTH
DOWN
NE
GO AFT
U
TAKE BOX
PICK UP THE CARDBOARD BOX
DROP IT
PUSH THE BUTTON
OPEN THE AIRLOCK DOOR
EXAMINE THE PRESSURE SUIT
LOOK UNDER THE TABLE
ENJOY THE RHODODENDRON BUSH
SHOOT THE BEAST WITH THE PEA SHOOTER
ATTACK THE BUREAUCRAT WITH THE COURT ORDER
PUT THE BANANA PEEL IN FRONT OF THE BEGGAR

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma.

Some examples:

TAKE PENCIL, PAPER, STAMP
DROP THE MAP, THE FORK, AND THE THERMO-
NUCLEAR WEAPON
PUT THE EGGS AND THE BACON IN THE
FRYING PAN
GIVE THE SHINY PENNY AND THE TARNISHED
PENNY TO THE MONKEY

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

TAKE ALL
TAKE ALL STAMPS
TAKE ALL THE STAMPS EXCEPT THE RED STAMP
TAKE ALL FROM THE DESK
GIVE ALL BUT THE PENCIL TO THE ROBOT
DROP ALL EXCEPT THE PEA SHOOTER

You can include several sentences in one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

EAST.TAKE THE GUN THEN PUT THE BULLET IN IT.
SHOOT GERTRUDE

If HITCHHIKER'S doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "HITCHHIKER'S Complaints" on page 20).

There are three kinds of questions that HITCHHIKER'S understands: WHAT, WHERE, and WHO. Here are examples that you can try in HITCHHIKER'S:

WHAT IS ADVANCED TEA SUBSTITUTE?
WHERE IS THE TOWEL?
WHO IS ZAPHOD BEEBLEBROX?

You will meet other people and creatures in HITCHHIKER'S. You can "talk" to some of these beings by typing their name, then a comma, then whatever you want them to do. Here are some examples:

BARTENDER, GIVE ME A BEER
FORD, OPEN THE SATCHEL
CAPTAIN, WHAT ABOUT THE METEOR HOLE?
FRED, TAKE THE TOWEL THEN FOLLOW ME
MARVIN, KILL THE ALIEN. ENTER THE CLOSET

Notice that in the last two examples, you are giving a person more than one command on the same input line.

You can use quotation marks to answer a question, say something "out loud," or type something on a keyboard. For example:

SAY "HELLO"
ANSWER "ZEKE FITZBERRY"
TYPE "LOGOUT"

HITCHHIKER'S tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, HITCHHIKER'S will sometimes decide that there is only one possible object that you could mean. When it does so, it will tell you. For example:

> SHOOT THE DOGGIE

(with the ray gun)

The cute little doggie is incinerated.

or

> GIVE THE TOWEL

(to the hitchhiker)

The hitchhiker naturally already has a towel, but thanks you politely for your offer.

If your sentence is ambiguous, HITCHHIKER'S will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. Some examples:

> CUT THE BREAD

What do you want to cut the bread with?

> THE KNIFE

The bread is stale to the point of being petrified.

or

> KILL THE FLY WITH THE AXE

Which axe do you mean, the teeny axe or the atomic-powered supersonic planet-smashing axe?

> TEENSY

The fly expires.

HITCHHIKER'S uses many words in its descriptions that it will not recognize in your sentences. For example, you might read, "Disgusting gobs of yellow goo ooze out of the monster's elbows." However, if HITCHHIKER'S doesn't recognize the words GOO or ELBOWS in your input, you can assume that they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on. HITCHHIKER'S recognizes over 800 words, nearly all that you are likely to use in your sentences. If HITCHHIKER'S doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important in continuing the story.

Starting and Stopping

Starting the Story: Now that you know what to expect when you venture into HITCHHIKER'S, it's time for you to "boot" your disk. To load HITCHHIKER'S, follow the instructions on the Reference Card in your package.

Following the copyright notice and the release number of the story, you will see the opening message.

Here are a couple of quick exercises to help you get accustomed to interacting with HITCHHIKER'S. Try typing the following next to the prompt (>):

TURN ON THE LIGHT

Then press the RETURN (or ENTER) key. HITCHHIKER'S will respond with:

Good start to the day. Pity it's going to be the worst one of your life. The light is now on.

You will also now see the description of the Bedroom, the opening location of the story. Try typing:

TAKE THE TATTY DRESSING GOWN

After you press the RETURN (or ENTER) key, HITCHHIKER'S will respond:

You can't reach it from the bed. The effort of reaching is almost too much for you to stand.

Saving and Restoring: It will probably take you many days to complete HITCHHIKER'S. Using the SAVE feature, you can continue at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. If you are a cautious player, you may want to save your place before (or after) trying something dangerous or tricky. That way, you can go back to that position later, even if you have gotten lost or "killed" since then.

To save your place in the story, type SAVE at the prompt (>), and then follow the instructions for saving and restoring on your Reference Card. Some systems require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other HITCHHIKER'S saves) may result in the loss of that data, depending on what kind of computer you have.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

Quitting and Restarting: If you want to start over from the beginning, type RESTART. (This is usually faster than re-booting.) Just to make sure, HITCHHIKER'S will ask if you really want to start over. If you do, type Y or YES.

If you want to stop entirely, type QUIT. Once again, HITCHHIKER'S will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first do a SAVE.

Appendix A Quick Reference Guide

To start the story ("boot up"), see the separate Reference Card in your HITCHHIKER'S package.

When you see the prompt (>) on your screen, HITCHHIKER'S is waiting for your input. There are four kinds of sentences or commands that HITCHHIKER'S understands:

A. Direction commands: To move from place to place, just type the direction you want to go: N (or NORTH), E, S, W, NE, SE, NW, SW, U (or UP), D, IN, OUT, P (or PORT), SB, F, AFT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Communicating with HITCHHIKER'S" on page 14.

C. Commands given to people: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: RALPH, GIVE ME THE WELDING TORCH or JOUNG MAN, GO WEST.

D. Special one-word commands such as INVENTORY or DIAGNOSE: A list of these appears in the "Important Commands" appendix on page 18.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before HITCHHIKER'S will respond.

4. On most computers, your screen will have a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE SPOON, you will be carrying it. Type INVENTORY to find out what you have.

6. When you want to stop playing, save your place for later, or start over, read the "Starting and Stopping" section on page 16.

7. If you have trouble playing, refer to the specific section of the manual for more detailed instructions.

Appendix B Important Commands

There are a number of one-word commands which you can type instead of a sentence. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

AGAIN—HITCHHIKER'S will usually respond as if you had repeated your previous sentence. Among the cases where AGAIN will not work is if you were just talking to another character. You can abbreviate AGAIN to G.

BRIEF—This tells HITCHHIKER'S to give you the full description of a location only the first time you enter it. On subsequent visits, HITCHHIKER'S will tell you only the name of the location and the objects present. This is how HITCHHIKER'S will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands.

DIAGNOSE—HITCHHIKER'S will give you a brief medical report of your physical condition.

FOOTNOTE—Occasionally, the text in HITCHHIKER'S will mention the existence of a footnote. To read the footnote, simply type FOOTNOTE followed by the appropriate footnote number (for example, FOOTNOTE 7). This will not count as a turn.

INVENTORY—HITCHHIKER'S will list what you have. You can abbreviate INVENTORY to I.

LOOK—This tells HITCHHIKER'S to describe your location in full detail. You can abbreviate LOOK to L.

QUIT—This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 16. You can abbreviate QUIT to Q.

RESTART—This stops the story and starts it over from the beginning.

RESTORE—This restores a saved position made using the SAVE command. See "Starting and Stopping" on page 16 for more details.

SAVE—This makes a "snapshot" of your current position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 16 for more details.

SCORE—HITCHHIKER'S will show your current score and the number of turns you have taken.

PT—This command tells your printer to begin a transcript of the story as you go along. A script may aid your memory but is not necessary. It will work only on certain computers; read Reference Card for details.

BRIEF—This commands HITCHHIKER'S to say only the name of a place you have entered, if you have never been there before. In this mode, HITCHHIKER'S will not even mention which objects are present. Of course, you can always get a description of your location, and the items there, by using **LOOK**. In **SUPERBRIEF** mode, the blank line between turns will be eliminated. This mode is meant for players who already know their way around. Also see **VERBOSE** and **BRIEF**.

SCRIPT—This commands your printer to stop printing a transcript.

VERBOSE—This tells HITCHHIKER'S that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before. Also see **BRIEF** and **SUPERBRIEF**.

VERSION—HITCHHIKER'S responds by showing you the release number and the serial number of this copy of the story. Please include this information if you ever report a "bug."

WAIT—This will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, have a snack, take a walk around the block, hitchhike to Procyon 11, spend fourteen years working in the slime pits, and return to find that nothing has changed. You can use **WAIT** to make time pass in the story without doing anything. For example, if you encounter an alien being, you could **WAIT** to see what it will do. Or, if you are in a moving vehicle, you could **WAIT** to see where it will go. You can abbreviate **WAIT** to **Z**.

Appendix C

Some Recognized Verbs

These are only some of the verbs that HITCHHIKER'S understands. There are many more. Remember that you can use a variety of prepositions with them. For example, **LOOK** can become **LOOK INSIDE**, **LOOK BEHIND**, **LOOK UNDER**, **LOOK THROUGH**, **LOOK AT**, and so on.

ANSWER	EAT	LIGHT	SAY
APPROACH	ENTER	LISTEN	SHOOT
ASK	ESCAPE	LOOK	SHOW
BLOCK	EXAMINE	MOVE	SIT
BUY	EXIT	PANIC	SLEEP
CARVE	FILL	PULL	SMELL
CLIMB	FIND	OPEN	STAND
CLOSE	FOLLOW	PICK	TAKE
CONNECT	GIVE	PLUG	TASTE
CONSULT	HANG	POINT	THROW
COVER	HIDE	PUSH	TOUCH
DANGLE	JUMP	PUT	TURN
DESTROY	KILL	READ	TYPE
DRINK	KNOCK	RELAX	WAKE
DROP	LIE	REMOVE	WALK

Appendix D

HITCHHIKER'S Complaints

HITCHHIKER'S will complain if you type a sentence that confuses it completely. HITCHHIKER'S will then ignore the rest of the input line. (Unusual events, such as being attacked, may also cause HITCHHIKER'S to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of HITCHHIKER'S's complaints:

I DON'T KNOW THE WORD "(your word)." The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, HITCHHIKER'S probably doesn't know the idea you were trying to get across.

YOU USED THE WORD "(your word)" IN A WAY THAT I DON'T UNDERSTAND. HITCHHIKER'S knows the word you typed, but couldn't use it in that sense. Usually this is because HITCHHIKER'S knows the word as a different part of speech. For example, if you typed **PRESS THE LOWER BUTTON**, you are using **LOWER** as an adjective, but HITCHHIKER'S might know **LOWER** only as a verb, as in **LOWER THE BOOM**.

THAT SENTENCE ISN'T ONE I RECOGNIZE. The sentence you typed may have been gibberish, such as **GIVE TROLL WITH SWORD**. Or, you may have typed a reasonable sentence but used a syntax that HITCHHIKER'S does not recognize, such as **SMELL UNDER THE ROCK**. Try rephrasing the sentence.

THERE WAS NO VERB IN THAT SENTENCE! Unless you are answering a question, each sentence must have a verb (or a command) in it somewhere.

THERE SEEMS TO BE A NOUN MISSING IN THAT SENTENCE! This usually means that your sentence was incomplete, such as **EAT THE BLUE**.

THERE WERE TOO MANY NOUNS IN THAT SENTENCE. An example is **PUT THE SOUP IN THE BOWL WITH THE LADLE**, which has three noun "phrases," one more than HITCHHIKER'S can digest in a single action.

YOU CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "(your verb)." You can use multiple objects (that is, nouns or noun phrases separated by **AND** or a comma) or the word **ALL** only with certain verbs. Among the more useful of these verbs are **TAKE**, **DROP**, and **PUT**. An example of a verb that will not work with multiple objects is **ATTACK**; you couldn't say **ATTACK ALL** or **ATTACK THE ALIEN AND THE ROBOT**.

YOU CAN'T SEE ANY (object) HERE! The item you referred to was not visible. It may be somewhere else, inside a closed container, and so on.

THE OTHER OBJECT(S) THAT YOU MENTIONED ISN'T (AREN'T) HERE. You referred to two or more items in the same sentence, and at least one of them wasn't visible to you in your present location.

BE SPECIFIC: WHAT DO YOU WANT TO (your verb)? You used **HIM**, **HER**, or **IT**, but HITCHHIKER'S isn't sure what person or object you meant.

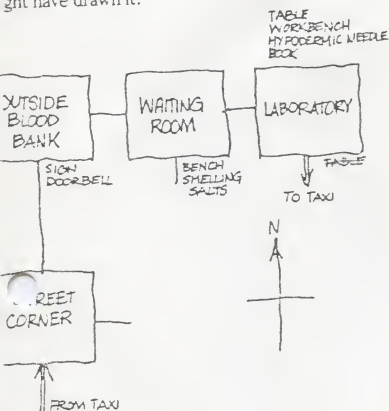
I BEG YOUR PARDON? You pressed the **RETURN** (or **ENTER**) key without typing anything.

IT'S TOO DARK TO SEE! In the story, there was not enough light to perform your action.

YOU CAN'T GO THAT WAY. There was no passage or exit in the direction you tried to move.

Appendix E Sample Transcript and Map

This transcript is not from HITCHHIKER'S, but it shows most of the things you can do in the story. It contains several simple puzzles and their solutions, and it will give you a good idea of how interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.



> GET OUT OF THE TAXI

The door is locked.

'Hey, that's four pounds thirty, old chap.'

> GIVE THE FIVE POUND NOTE TO THE DRIVER

'Thanks, chum.'

> UNLOCK THE DOOR

The taxi door is now unlocked.

> GET OUT OF THE TAXI

Street Corner

You are on a street corner on the outskirts of London. A signpost reveals that you are on the corner of Foominster and Frobington. The sidewalk continues north and east. Because of the heavy traffic here, crossing the street is out of the question.

> WHO AM I

You are Chester Smith, an unemployed granola salesman.

> WHAT IS THE OBJECT OF THE GAME?

Well, the superficial object of the game is to get to the end of the story and achieve the maximum score.

The real object of the game is to show a bunch of novices how interactive fiction works.

> WALK NORTH

Outside Blood Bank

You are in the middle of the block on a street that runs north-south. Immediately to the east is the entrance to a massive granite (Footnote 9) building. Next to the entrance is a sign and a doorbell.

> FOOTNOTE 9

Well, concrete actually. We wanted a granite building for the story, but we couldn't afford it because constructing that giant spaceship for the Aldebaran Battle scene took such a big bite out of the budget. But the concrete IS covered with a plastic veneer that does LOOK a lot like granite.

> READ THE SIGN

"OUTSKIRTS OF LONDON BLOOD BANK: We pay £30 for a pint of blood. Painless, takes only an hour. Ring doorbell for admittance."

> EAST

The Blood Bank door is closed.

> OPEN IT

It's locked.

> RING THE DOORBELL

You already did that, didn't you?

> NO

I think you're wrong. I'm a computer, so I have a really terrific memory, and I'm almost positive you already rang the doorbell. Couldn't you be mistaken?

> NO

Hmmm... well, I just looked back, and I guess you didn't ring the doorbell after all. Do you still want to ring the doorbell?

> YES

The bell rings. A minute later, a stooped man opens the door and beckons you to enter.

> ENTER THE BLOOD BANK

Waiting Room

This is a dim room with exits to the east and west. A narrow, winding stair leads downward. The room is sparsely furnished with several uncomfortable-looking benches. There is no one waiting ahead of you. There is a bottle of smelling salts here.

The stooped man slams the front door and bolts it. "Please... have a seat. It will only be several... minutes." He exits to the east.

> SIT DOWN

What do you want to sit down on?

> THE BENCH

You are now sitting on the bench.

> ENJOY THE BENCH

Easier said than done, considering how hard and uncomfortable the bench is.

> TAKE THE BOTTLE OF SMELLING SALTS

You can't reach it from the bench.

> STAND UP

You are on your own feet again.

> TAKE THE BOTTLE OF SMELLING SALTS

Your load is too heavy.

> INVENTORY

You have:

a briefcase

a suit

It looks like the suit contains:

a ten-pound note

a grapefruit

> OPEN THE BRIEFCASE

Opening the briefcase reveals an array of granola samples.

> DROP THE GRAPEFRUIT THEN TAKE THE BOTTLE OF SMELLING SALTS

Dropped.

Taken.

> WAIT

After all, what's a waiting room for? Time passes... The stooped man enters, pushing a wheelbarrow full of bones. You're no expert on the subject, but they sure don't look like chicken bones. He spills the bones down the winding stairway.

> WEST

The front door is closed.

> OPEN THE DOOR

Which door do you mean, the front door or the laboratory door?

> FRONT

It's bolted.

> LOOK

Waiting Room

This is a dim room with exits to the east and west. A narrow, winding stair leads downward. The room is sparsely furnished with several uncomfortable-looking benches. There is no one waiting ahead of you.

There is a grapefruit here.

The stooped man is here, pushing a wheelbarrow.

> STOOPED MAN, OPEN THE FRONT DOOR

"Who are you calling stooped? I've got a name you know—Igor."

> IGOR, OPEN THE FRONT DOOR

Igor chuckles. "Don't be nervous. It's completely... painless. There's nothing to worry about."

> IGOR, WHAT ABOUT THE BONES?

"Oh! Um, they're just... fake bones... we use for the... anatomy class on Wednesdays!"

A gaunt man emerges from the doorway to the east.

"Igor, bring in the next subject." He exits.

> BREAK DOWN THE STREET DOOR

This results in a very sore shoulder.

"If you'll just... step this way," says Igor, producing a cattle prod.

> DON'T WALK EAST

You bravely hold your ground. Igor pokes you with the prod. You feel less brave.

WALK EAST

Laboratory is an even dimmer room filled with strange apparatus. A person-sized table fills the center of the room. The mad scientist is here, rubbing his hands. Igor enters behind you and locks the door.

DON'T PANIC

You try your best. You fail.

The table... please lie down... on the table," says Igor, fondling the prod.

LIE DOWN ON THE TABLE

You are now lying on the table. The mad scientist quickly ratchets your wrists and ankles.

> MAD SCIENTIST, LET ME GO

"Who are you calling mad? They called me mad at Oxford also, but I'll show them!"

The mad scientist produces a hypodermic needle filled with a bubbling green fluid. He slowly inserts the needle into your arm. Everything becomes dark and fuzzy...

> LOOK

Everything is dark and fuzzy.

> NORTH

If you recall, you passed out a few moves ago.

> GNOSE

If you recall, you passed out a few moves ago.

> LOOK AT ME

Everything is dark and fuzzy.

> WAIT

Time passes...

The fuzziness clears, and you find yourself in a strange new location.

> LOOK

West of House

You are standing in an open field west of a white house, with a boarded front door.

There is a small mailbox here.

> OPEN THE MAILBOX

Opening the small mailbox reveals a leaflet.

> INVENTORY

You have:

- a briefcase

It looks like the briefcase contains:

- an array of granola samples

- a suit

It looks like the suit contains:

- a ten-pound note

- a bottle of smelling salts

> SMELL THE SMELLING SALTS

It smells just like the lid of a bottle of smelling salts.

> OPEN THE BOTTLE

Opened.

> SMELL THE SMELLING SALTS

The smell is overpowering. Your surroundings blur and grow indistinct...

Laboratory

Sitting on the table are:

- some bones

Sitting on your workbench is:

- a hypodermic needle

- a book

> IGOR, REMOVE THE BONES

"Yes, master." Igor clears the table. "There's another subject waiting outside."

> IGOR, BRING IN THE NEXT SUBJECT

"Yes, master."

> WHO AM I

You are Baron von Edelstein, the "Mad Professor of Oxford."

> EXAMINE THE HYPODERMIC NEEDLE

It is filled with a bubbling green fluid, your identity transfer serum.

> READ THE BOOK

(taking the book first)

The book is entitled "Who's Who in Interactive Fiction Sample Transcripts." It would take hours and hours to read the whole thing; perhaps you'd like to consult the book about a specific individual?

> CONSULT THE BOOK ABOUT ME

The entry about Baron von Edelstein reads, "A minor and poorly developed character in the HITCHHIKER'S sample transcript."

Igor prods the subject into the room and onto the table.

> INJECT THE SUBJECT WITH THE SERUM

You're not holding the hypodermic needle.

> TAKE THE HYPODERMIC NEEDLE

Taken.

> INJECT THE SUBJECT WITH THE SERUM

The subject, whom you forgot to shackle to the table, pushes you away. In the ensuing struggle, you accidentally inject yourself with the serum. Lights whirl around your head. Especially red, yellow, and green lights. The lights slow down and finally stop whirling, and you realize that...

Your taxi is stopped at a traffic light. It's been an hour since your last fare. Suddenly, someone pulls open the door and slides into the back seat. "Corner of Frobbington and Foominster, please."

Appendix F

We're Never Satisfied

Here at Infocom, we take great pride in the quality of our products, although all things being equal we'd rather lie on the beach than fix "bugs." However, even after our stories are "out the door," we're constantly improving, honing and perfecting.

Your feedback is important. No matter how much testing we do, it seems that some "bugs" never crawl into view until thousands of you begin doing all those wild and crazy things to the story. If you find a "bug" or if you think a certain puzzle was too hard or too easy, or if you have some other suggestion, or if you'd just like to tell us your opinion of the story, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse!

Write to:

Infocom, Inc.
55 Wheeler Street
Cambridge, MA 02138
Attn: MARVIN

Appendix G

If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but not for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within 90 days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5.00 (U.S. currency). If you call to report a "bug," please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter, *THE NEW ZORK TIMES*.

Appendix H Author Biographies

Douglas Adams. Douglas Adams graduated from Cambridge in 1974, where he was an active member of the Footlights Club, which has launched the careers of many of Britain's great comics. He has collaborated on several projects with Monty Python's Graham Chapman, and has served as a writer and script editor for the TV series "Dr. Who." **THE HITCHHIKER'S GUIDE TO THE GALAXY** began in 1978 as a BBC radio serial, and its popularity soon propelled it into four books, a television series, two records, and a stage show. Adams has the distinction of being the number one entry (thanks to alphabetical order) in the "British Guide to Tall Zany Comic Science Fiction Writers," where his entry reads "Mostly harmless."

Steven Meretzky. Steven Meretzky was born in mid-1957, frightening the Soviet Union into the early launching of its Sputnik satellite. Meretzky's gestalt was shaped by a number of painful childhood experiences, including rooting for the New York Mets. He blames his interactive fiction on a combination of growing up in Yonkers and studying at MIT. (We use "studying" in the most general sense.) Meretzky has never been a rutabaga farmer, and believes that eating granola is a decision that should be left to the individual's conscience. Meretzky now lives near Boston, and has been working for Infocom since 1982 as an experimental alternative lifestyle to unemployment. He apologizes for **PLANETFALL**™ and **SORCERER**™.

Appendix I Copyright and Warranty Information Limited Warranty

This software product and the attached instructional materials are sold "AS IS," without warranty as to their performance. The entire risk as to the quality and performance of the computer software program is assumed by the user.

However, to the original purchaser of a disk prepared by Infocom and carrying the Infocom label on the disk jacket, Infocom, Inc. warrants the medium on which the program is recorded to be free from defects in materials and faulty workmanship under normal use and service for a period of ninety (90) days from the date of purchase. If during this period a defect on the medium should occur, the medium may be returned to Infocom, Inc. or to an authorized Infocom, Inc. dealer, and Infocom, Inc. will replace the medium without charge to you. Your sole and exclusive remedy in the event of a defect is expressly limited to replacement of the medium as provided above.

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PLANETFALL and **SORCERER** are trademarks of Infocom, Inc. **THE HITCHHIKER'S GUIDE TO THE GALAXY** is a trademark of Douglas Adams.
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Printed in U.S.A.

G/R Copy

Giardini/Russell Inc., 100 Galen Street, Watertown, MA 02172, 617-926-5030

Steve - Jon
Comments? - Jon

Client: Infocom

Date: 7/5/84

Title: HITCHHIKER'S Destruct Orders

Number: INFP3-1064

(Destruct order #1)

(My typewriter can't do this)

(Destruct order #2)

(Copy)

ORDER FOR DESTRUCTION

Be it known that on this day the 4th of October in the Year of
Our Lord ~~1985~~ ¹⁹⁸³ that by decree of the Domicile Demolition Department

Cottinghamshire

of ~~Randenshire~~ County, the residence of Arthur Dent at
155 Country Lane in Cottingham the town of ~~Randenshire~~ shall

herewith be demolished, destroyed and otherwise transformed into a
nondescript heap of pulverized rubble; this order to be carried out
posthaste, said resident(s) having evacuated said premises within

~~Now~~ 750 days of the issuance of this document;
said demolition being necessitated by reason of:

(Check one)

☐ National emergency.

☐ Black Plague hazard.

☐ Technical matters far too complex for the average layperson to begin

↑
irregardless of
proper notification
of said resident(s)
(or something
like that)

G/R

Date: 7/5/84

Number: INFP3-1064

Page: 2

to comprehend.

☒ It's in the way.

Said property has been seized by Right of Eminent Domain for future use as:

(Check one)

☐ Parking facilities.

☐ Shopping mall.

☐ Wildlife sanctuary.

☐ Hunting grounds.

☐ New offices for Domicile Demolition Department.

☐ Vacant lot.

☒ Other (please specify): Part of bypass between point A and
point B.

We the undersigned do hereby authorize the execution of this order through the powers vested in us by the State. God Save the Queen!

(The signatures of Katie Blue, Harle Perkins and David W. Haskell, or autographs of any three people who happen to be around when we need this signed. Labels for each of the signatures are as follows):

G/R

Date: 7/5/84

Number: INFP3-1064

Page: 3

Commissioner, Domicile Demolition Department

Vice Commissioner, Domicile Demolition Department

Mail Clerk, Domicile Demolition Department

(Copy on seal)

Domicile Demolition Department

Demoliri Domicilium

Copy A. For Issuance to Resident.

3 2 1 0 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

T\o\o+G\U\T\X\V\I\P\H\|

[illegible]

王乃同昌王天竺之

[illegible]

ATXSOMT7III4G+

ORDER FOR DESTRUCTION

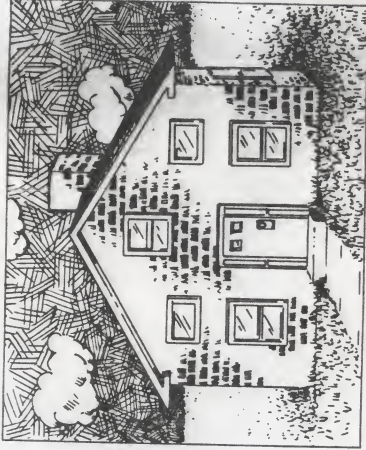
Be it known that on this day the 4 in day of October in the Year of Our Lord 1982 that by decree of the Domicile Demolition Department of Cottinghamshire County, the residence of Arthur Dent at 155 Country Lane in the town of Cottingham shall herewith be demolished, destroyed and otherwise transformed into a nondescript heap of pulverized rubble; said resident(s) having evacuated said premises within 750 days of the issuance of this document; this order to be carried out regardless of acknowledgement by said resident(s) of proper notification; said demolition being necessitated by reason of:

(Check one)

- ☐ National emergency.
- ☐ Health hazard.
- ☐ Complex technical matters.
- ☐ It's in the way.

Said property has been seized by Right of Eminent Domain for future use as:

- (Check one)
- ☐ Highway right-of-way.
 - ☐ Parking facilities.
 - ☐ Shopping mall.
 - ☐ Wildlife sanctuary.
 - ☐ Hunting grounds.
 - ☐ New offices for Domicile Demolition Department.
 - ☐ Vacant lot.
 - ☐ Other (please specify): _____



We the undersigned do hereby authorise the execution of this order through the powers vested in us by the State. God Save the Queen!

Commissioner, Domicile Demolition Department

Vice Commissioner, Domicile Demolition Department

Earle of Cottinghamshire



Copy A For Issuance to Resident(s)

ДЗДЗ ГЖЖ ДЗЛЭЦЦИӨБ

БП эт нхрхшн тхдт үн тх эс одьр тхп Ю тх өф Очтзбур э н тхп Ыдбр өф ≈ р Лорд
 "ПЕЛ" тхдт бь дцоттп өф тхп Дөрм эц элт Длмөл эт э өн Длпдотмтнт өф Рвднмсх эрт Цоунт,
 тхп рт эс длнтл өф Готхур Дунт өт ТАА ПЗСнтрэ Лснш э н тхш тзшн цф
 Рснлзмешлчх схдлн хлртш э тх бп длмөл эсхл, длстерыд өндөхлртш э ат трнсформлц э нтр
 нөндлсир элт хлгл өф п ≈ лөрт эзлд р ≈ бблт; тх э сөрдрт тр бп цдөр этд ө ≈ т лүстхдстп, сд э д
 рт сс длтг(с) хдв э нг пвдч ≈ дтд сд э д пртм э атсш э тх э н НЗш дьр с өф тхп э сс ≈ гнчт өф:
 (Цхтцк өнт)

- ☐ Ндт э өндл өмтртлнць.
- ☐ Блдлц Пдгт ≈ п хдэдрл.
- ☐ Тлхн э цгл мдтлр сөдр тр цөмплж фэр тхп
- ☐ өндртл лдьлтрсэн тр бпг э н тр цөмплртхлд.
- ☒ ±Г'с э н тх өе шь.

сд э д прлртлр хдсблпн ол эзлд бь Р э гхт өф
 өм э нгнт Дөрм э н фэр ф ≈ т ≈ рп ≈ ат дс:

- ☒ (Цхтцк өнт)
- ☒ Пдрк э нг фдц э л э т э пс.
- ☐ Схлпп э нг мдл
- ☐ Ш э лл э фп снчт ≈ дрь.
- ☐ Х ≈ нт э нг грө ≈ ндс.
- ☐ Нтш өф э цт сөхр Дөрм э ц элт Длмөл эт э өн
 Длпдотмнт.
- ☐ Вдднт лөт.

Эхлрт (лпдлэт олц э фь): Пэрт цф
 бьсэбьшшын поинт Г снд пзлнт Б.



Шп тхп ≈ ндтр сс гнлд дө хлртбь ө ≈ тхр э эл
 тхп пнтц ≈ т э өн өф тх э сөрдрт тхрө ≈ тх тхп
 пршпрствтлд э н ≈ сбь тхп Стдтп. Гөд Свэлт!



Цомь эс э нтр, Дам э ц элт Длмэст өн Длпдотмнт
 Вэ цт цомь эс э нтр, Дам э ц элт Длмэст өн Длпдотмнт
 МЭСЛ Цлрж, Дам э ц элт Длмэст өн Длпдотмнт

This is
official
fluff



-Jon



Product Testing Report Form

INFOCOM

Product: _____ Release: _____ Date: _____
 Tester: _____ Machine: _____ of _____ sheets

	Description of Problem	Resolution
1		
2		
3		
4		
5		

Comments:

DO PAIN

There's still time
THE HITCHHIKER'S GUIDE
and cash in on the s

**N'T
VIC!**

**e to stock up on
GUIDE TO THE GALAXY™
season's biggest hit!**

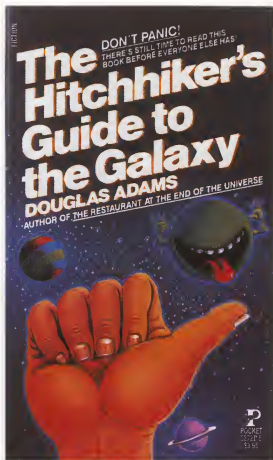
This may well be the most important product announcement we've ever sent you. Because Infocom's new HITCHHIKER'S GUIDE TO THE GALAXY figures to rival ZORK® itself as the best-selling computer game of all time!

A Universe of Potential Customers in the Millions!

HITCHHIKER'S lets you capitalize on *two* enormous market segments. It's a natural for the 5,000,000-plus people who bought the novel, *The Hitchhiker's Guide to the Galaxy* by Douglas Adams. And that's on top of Infocom's avid horde of fans—a solid base of customers who've proven their loyalty with *over 80% repeat sales!*

Packaged for Astronomical Sales!

No one packages a game like Infocom. And we've done it again with HITCHHIKER'S. It comes in our new standardized packaging that actually lets your customers see what they're getting inside—including many tangible playing pieces that add immense value to the game. And outside, HITCHHIKER'S works like a super salesman, attracting attention with its unique appearance, and clinching sales with vivid and exciting descriptions and graphics!



INFO

55 Wheeler St., Cam

Backed by Stellar Sales Support and Super Availability!

We're driving the hitchhikers
your way with blockbuster ad-
vertising in all the most widely
read publications—BYTE,
COMPUTER, DISCOVER,
GAMES, MONEY, OMNI,
PERSONAL COMPUTING,
POPULAR COMPUTING
and more! That's roughly 9 mil-
lion in total gross circulation!

And we've made HITCCHIKER'S available for virtually every
home computer this side of Alpha Centauri! So be sure to stock
up on HITCCHIKER'S in all its many popular versions: Apple
II, Macintosh, Atari, Commodore 64, IBM PC & PCjr, KAY-
PRO II, MS-DOS 2.0, TI 99/4A. (Other versions are available
direct from hardware manufacturers.)

Last but not least, we're giving you a free ride with promo-
tional materials—this HITCCHIKER'S poster and the enclosed
HITCCHIKER'S buttons. They'll help you pick up customers by
telling the game-playing public that you have THE HITC-
CHIKER'S GUIDE TO THE GALAXY from Infocom in stock!
So hang the poster on your wall! Pin the buttons on your sales
staff! Let the world know you welcome hitchhikers! And watch
our HITCCHIKER'S give your business a lift!



Infocom
Cambridge, MA 02138

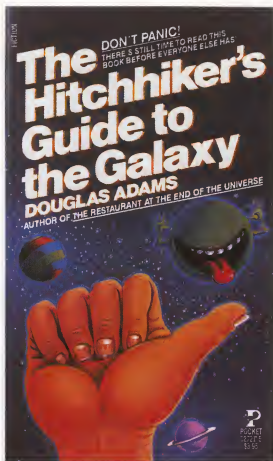
This may well be the most important product announcement we've ever sent you. Because Infocom's new HITCHHIKER'S GUIDE TO THE GALAXY figures to rival ZORK® itself as the best-selling computer game of all time!

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INFO

55 Wheeler St., Cam

**HOW MANY
HAS
HAPPY
TO YOU**





ANY TIMES THIS OPENED YOU?

AS SEEN
ON Tri-Di

**HOW MANY
HAS
HAPPY
TO YOU**





**NOW SEE THE UN
SURE, MONEY-SAV
HITCHHIKER'S GUID**

INFO

WCCOM
TM

UNIVERSE THE SAFE,
ING WAY WITH THE
DE TO THE GALAXY!





**NOW SEE THE UN
SURE, MONEY-SAV
HITCHHIKER'S GUID**

INFO

COM
TM

UNIVERSE THE SAFE,
ING WAY WITH THE
DE TO THE GALAXY!



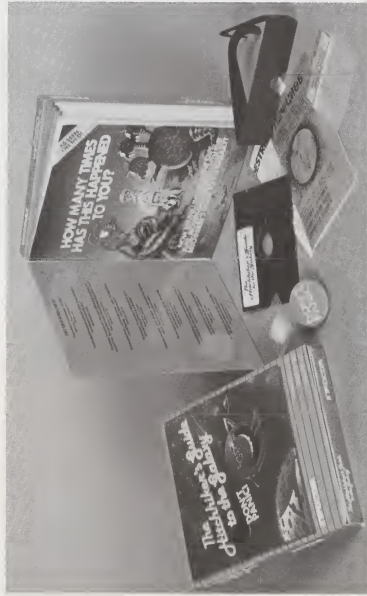
G/Release

Volume 13

Spring 1985

Giardini/Russell Inc.
100 Galen Street, Watertown, MA 02172
(617) 926-5030

A Member of the American Association of Advertising Agencies



G/R, Infocom Launch HITCHHIKER'S GUIDE, A No. 1 Best-Seller

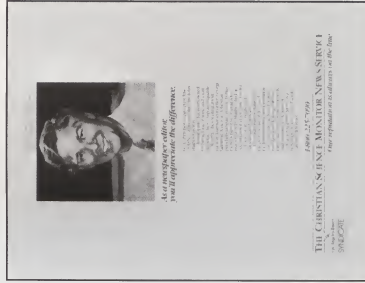
Giardini/Russell and Infocom, Inc. recently teamed up on a number of promotional programs that have helped THE HITCHHIKER'S GUIDE TO THE GALAXY™ become a major success story in the entertainment software marketplace. HITCHHIKER'S is one of the newest titles from the Cambridge-based company.

Since its release last November, the science fiction game has sold thousands of copies while vaulting to the top five in every major software sales poll, including the number one spot on the prestigious SOFTSEL HOT LIST. In

"pert-sensitive" sunglasses, copies of the "destruct orders" for your house and planet Earth, a piece of fluff, a "microscopic" space fleet, a "Megadodo Publications" sales brochure and, in case things get out of hand, a "Don't Panic!" button.

As part of its overall promotional effort, Infocom sponsored the return of the radio version of HITCHHIKER'S. The 12-part series, originally broadcast on the BBC, was distributed by WGBH Radio, Boston, to more than 90 public outlets across the country. To help support local radio promotions, G/R developed an ad that appeared in program guides published by individual stations.

Another facet of agency involvement



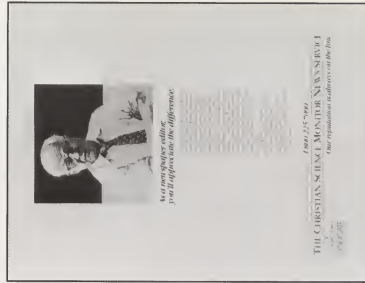
THE CHRISTIAN SCIENCE MONITOR
DAVID E. MORSE
Assistant Manager of The Christian Science Monitor

THE CHRISTIAN SCIENCE MONITOR Names Giardini/Russell Advertising Agency of Record

Giardini/Russell Inc. has been named advertising agency of record for THE CHRISTIAN SCIENCE MONITOR, Boston.

In addition to servicing the communication needs of the newspaper group, G/R will be supporting THE CHRISTIAN SCIENCE MONITOR News Service, broadcast services and other activities that are administered from the Boston headquarters.

According to David E. Morse, Assistant Manager of The Christian Science



THE CHRISTIAN SCIENCE MONITOR
JIM HOUGHTON
Copy Supervisor at Kyrre

its News Service and other related activities have gained the respect of hundreds of thousands of people around the globe."

The agency's initial challenge, said Warren, will be to complete any projects already underway and begin to strategize communications goals for each of the groups. In addition to Warren, the G/R account team will include Jim Houghton, Copy Supervisor; Kyrre Carlsen, VP/Executive Art Director, and Elizabeth Griffin, Senior Media Planner.

recently teamed up on a number of promotional programs that have helped THE HITCHHIKER'S GUIDE TO THE GALAXY™ become a major success story in the entertainment software marketplace. HITCHHIKER'S is one of the newest titles from the Cambridge-based company.

Since its release last November, the science fiction game has sold thousands of copies while vaulting to the top five in every major software sales poll, including the number one spot on the prestigious SOFTSEI HOT LIST. In fact, John O'Leary, Infocom's Director of Marketing, thinks HITCHHIKER'S may turn out to be one of the firm's best sellers.

"Ever since we announced the product last summer, there has been a tremendous amount of interest," said O'Leary. One of the keys to success was getting the product in the market before the busy Christmas selling season. Thanks to a good team effort between Infocom and G/R, we were able to accomplish that goal. The other programs developed and executed by G/R have also helped the game become a nationwide hit."

THE HITCHHIKER'S GUIDE TO THE GALAXY is co-authored by Douglas Adams, the author of the best-selling novel of the same name, and Steve Meretzky, award-winning author of Infocom's science fiction comedy, PLANETFALL.™ Development of the new title began when Adams, a longtime fan of Infocom's interactive fiction, contacted the company with the idea of writing a computer game based on his book.

While Adams and Meretzky worked on the prose, the Creative Department at G/R was in full swing on the packaging. The final package has a cover identical to the novel, and comes in the new book-like design developed by G/R during 1984. Other pieces developed by G/R include a Guidebook, a pair of

buttons, get out of hand, a "Don't Panic!" button.

As part of its overall promotional effort, Infocom sponsored the return of the radio version of HITCHHIKER'S. The 12-part series, originally broadcast on the BBC, was distributed by WGBH Radio, Boston, to more than 90 public outlets across the country. To help support local radio promotions, G/R developed an ad that appeared in program guides published by individual stations.

Another facet of agency involvement was the development of a direct mail piece. The poster-sized piece, which was mailed to thousands of software dealers around the country, helped build interest and generate demand at the retail level. The headline, "Don't Panic!", was consistent with one of the themes running through the game.

G/R is also developing a HITCHHIKER'S co-op ad which will be part of an overall dealer program in 1985. Ad slicks from the public radio program guide promotion are also being distributed by Infocom to dealers.

In addition to O'Leary and Meretzky, another key contributor at Infocom was Michael Dornbrook, Product Manager for Entertainment.



Looking for a free ride to the galaxy during photo session at WGBH studios, Boston, are (left to right): Deborah Carroll, G/R Senior Account Executive; Douglas Adams, writer of the radio series; Brad Spear, WGBH Radio Manager; Barbara Kijerum, WGBH Director of Corporate Development; and Ellen Kniff, WGBH Radio Assistant Manager/Programming. Adams was in Boston as part of a national promotional tour.

Grandeur

Giardini/Russell Inc. has been named advertising agency of record for THE CHRISTIAN SCIENCE MONITOR, Boston.

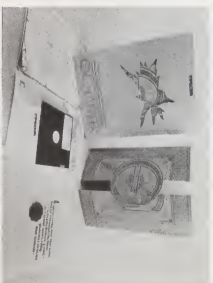
In addition to servicing the communication needs of the newspaper group, G/R will be supporting THE CHRISTIAN SCIENCE MONITOR News Service, broadcast services and other activities that are administered from the Boston headquarters.

According to David E. Morse, Assistant Manager of The Christian Science Publishing Society, who was involved in the review process, G/R was chosen from a group of four agencies that made final presentations. Morse said, "The members of the review committee thought G/R did the best job of communicating with them. G/R clearly understood our objectives and certainly has the capability to help us accomplish them."

Prior to the decision to seek outside specialists, said Morse, THE MONITOR's needs were met by an in-house staff. Morse added that The DR Group, Boston, will remain the primary agency to handle direct response needs for circulation.

THE CHRISTIAN SCIENCE MONITOR account is an important new addition to our client base," stated G/R President Richard Warren. "We feel the account has significance on an international level. Clearly, THE CHRISTIAN SCIENCE MONITOR,

Warren, will be to complete any projects already underway and begin to strategic communications goals for each of the groups. In addition to Warren, the G/R account team will include Jim Houghton, Copy Supervisor; Kyrie Carlson, VP/Executive Art Director, and Elizabeth Griffin, Senior Media Planner.



Infocom Package Wins N.Y. Art Directors Award of Merit

The packages that Giardini/Russell creates for Infocom's interactive fiction have won many kudos from industry spokespersons.

Now, one of the packages has been recognized in one of this country's most prestigious design shows.

The ENCHANTER™ package, designed by Eric Nord, Senior Art Director at G/R, won a 1984 Merit Award at the Art Directors Club of New York's 63rd Annual Exhibition.

The design, with credit lines citing Eric and Infocom, is included in the 1984 Exhibition Directory of the New York Art Directors Club.

tives, markets and publics. HP MRC is also serviced by G/R's advertising staff.

Since beginning this relationship, G/R has already undertaken a number of major projects, among them public relations focus groups, advance planning for press activities and strategic counseling in connection with HP "Medical Partnership Programs."

According to G/R Public Relations, health care is one of the major concerns across the country, and HP's Medical Products Group is vitally interested in helping hospitals and health care professionals control costs, while at the same time offering the best in high technology instrumentation and systems.

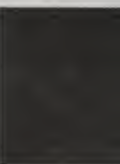
insertion than one leading competitor's ads.

"People often have the misconception that an ad has to be downright weird in order to attract attention," comments Pamela Goldstein, G/R Senior Account Executive on the Analog account. "On the contrary, the success of Analog's advertising demonstrates that when you've got a clear benefit to offer, the smartest thing to do is tell the world about it in a clear, concise manner."

Independent studies substantiate the findings of the above-mentioned compilation. For example, ads developed by G/R for Analog have won readership polls on numerous occasions. Most recently, an ad for Analog's new IVS-100 Intelligent Vision System was awarded the Reader Readership Research Award for achieving the highest readership in ROBOTICS TODAY of any product in its category.

For more information, contact:
The Analog Corporation, Dept. AD-200,
10000 Wilshire Blvd., Suite 200,
Beverly Hills, CA 90210
Attention: Product Sales
Analog Devices, Inc. PO Box 280
Norwood, MA 02062

Analog IC rescues signal from 100dB noise



Even under real-world conditions, THE EYE™ from Analog never blinks.



THE EYE™ is a new Analog IC that can recover signals buried in 100dB of noise. It's the only IC that can do this.

We've introduced the IVS-100 intelligent vision system, a new Analog IC that can recover signals buried in 100dB of noise. It's the only IC that can do this. The IVS-100 is a new Analog IC that can recover signals buried in 100dB of noise. It's the only IC that can do this. The IVS-100 is a new Analog IC that can recover signals buried in 100dB of noise. It's the only IC that can do this.

IVS-100 is a new Analog IC that can recover signals buried in 100dB of noise. It's the only IC that can do this. The IVS-100 is a new Analog IC that can recover signals buried in 100dB of noise. It's the only IC that can do this. The IVS-100 is a new Analog IC that can recover signals buried in 100dB of noise. It's the only IC that can do this.



For more information, contact:
The Analog Corporation, Dept. AD-200,
10000 Wilshire Blvd., Suite 200,
Beverly Hills, CA 90210
Attention: Product Sales
Analog Devices, Inc. PO Box 280
Norwood, MA 02062

**ANALOG
DEVICES**

The first machine vision system designed to cope with reality.

Analog IC rescues signal from 100dB noise



Commands, 6/22/84

VERIFY

DEBUG

PROB

VOGON

HEART

TRAAL

FLEET

FORD

ZAPHOD

~~# TRILLIAN~~ # PARTY

8/27/84

- > #CHEAT 1 to Dark with Vagon exit
- > #CHEAT 2 to Dark with HFG exit
- > #CHEAT 3 to Bridge with spare drive & tea
- > #CHEAT 4 to Aft Corridor with all fluff, all tools, tea & no tea

1st Frequency table

.FSTR FSTR?1,"the "	:1704	852	
.FSTR FSTR?2,"You "	:852	284	
.FSTR FSTR?3,"you "	:784	392	
.FSTR FSTR?4,"and "	:754	377	
.FSTR FSTR?5," "	:752	752	
.FSTR FSTR?6,"The "	:645	215	
.FSTR FSTR?7,". "	:520	520	
.FSTR FSTR?8,"that "	:492	164	
.FSTR FSTR?9,"your "	:480	160	
.FSTR FSTR?10,"of "	:448	448	
.FSTR FSTR?11,"to "	:418	418	
.FSTR FSTR?12,"is "	:361	361	
.FSTR FSTR?13,"can't "	:310	62	
.FSTR FSTR?14,"have "	:270	90	
.FSTR FSTR?15,"with "	:267	89	
.FSTR FSTR?16,"are "	:254	127	
.FSTR FSTR?17,"from "	:225	75	
.FSTR FSTR?18,"in "	:222	222	
.FSTR FSTR?19,"There "	:220	44	
.FSTR FSTR?20,"which "	:208	52	
.FSTR FSTR?21,"through "	:204	34	
.FSTR FSTR?22,"for "	:202	101	
.FSTR FSTR?23,"about "	:200	50	
.FSTR FSTR?24,"Ford "	:192	48	
.FSTR FSTR?25,"this "	:177	59	
.FSTR FSTR?26,"into "	:174	58	
.FSTR FSTR?27,"It's "	:170	34	
.FSTR FSTR?28,"It "	:164	62	
.FSTR FSTR?29,"This "	:164	41	
.FSTR FSTR?30,"Arthur "	:150	25	
.FSTR FSTR?31,"small "	:148	37	
.FSTR FSTR?32,"nothing "	:144	24	
.FSTR FSTR?33,"something "	:144	18	
.FSTR FSTR?34,"Prosser "	:140	20	
.FSTR FSTR?35,"bulldozer "	:136	17	
.FSTR FSTR?36,"Beast "	:135	27	
.FSTR FSTR?37,"around "	:130	26	
.FSTR FSTR?38,"Improbability "	:130	10	
.FSTR FSTR?39,"it "	:129	129	
.FSTR FSTR?40,"already "	:126	21	
.FSTR FSTR?41,"Vegon "	:125	25	
.FSTR FSTR?42,"don't "	:120	24	
.FSTR FSTR?43,"You're "	:119	17	
.FSTR FSTR?44,"little "	:115	23	
.FSTR FSTR?45,"like "	:111	37	
.FSTR FSTR?46,"but "	:106	53	
.FSTR FSTR?47,"will "	:105	35	
.FSTR FSTR?48,"see "	:104	52	
.FSTR FSTR?49,"has "	:104	52	
.FSTR FSTR?50,"There's "	:104	13	
.FSTR FSTR?51,"Hitchhiker's "	:104	8	
.FSTR FSTR?52,"looks "	:100	25	
.FSTR FSTR?53,"Bugblatter "	:100	10	
.FSTR FSTR?54,"on "	:96	96	
.FSTR FSTR?55,"would "	:92	23	
.FSTR FSTR?56,"seems "	:92	23	
.FSTR FSTR?57,"going "	:92	23	
.FSTR FSTR?58,"very "	:90	30	
.FSTR FSTR?59,"some "	:90	30	
.FSTR FSTR?60,"says "	:90	20	

.FSTR FSTR?61,"you're "	:90	15	
.FSTR FSTR?62,"Cybernetics "	:89		8
.FSTR FSTR?63,"what "	:87	29	
.FSTR FSTR?64,"his "	:86	43	
.FSTR FSTR?65,"you"	:85	95	
.FSTR FSTR?66,"Heart "	:85	17	
.FSTR FSTR?67,"can "	:84	42	
.FSTR FSTR?68,"it's "	:84	21	
.FSTR FSTR?69,"because "	:84		14
.FSTR FSTR?70,"probably "	:84		12
.FSTR FSTR?71,"doesn't "	:84		12
.FSTR FSTR?72,"anything "	:84		12
.FSTR FSTR?73,"at "	:82	82	
.FSTR FSTR?74,"He "	:82	41	
.FSTR FSTR?75,"out "	:80	40	
.FSTR FSTR?76,"large "	:80	20	
.FSTR FSTR?77,"Engineer "	:80		10
.FSTR FSTR?78,"Nutrimat"	:77		11
.FSTR FSTR?79,"transference "	:77		7
.FSTR FSTR?80,"be "	:75	75	
.FSTR FSTR?81,"just "	:75	25	
.FSTR FSTR?82,"should "	:75	15	
.FSTR FSTR?83,"across "	:75	15	
.FSTR FSTR?84,"not "	:74	37	
.FSTR FSTR?85,"all "	:74	37	
.FSTR FSTR?86,"here"	:72	36	
.FSTR FSTR?87,"been "	:72	24	
.FSTR FSTR?88,"their "	:72	18	
.FSTR FSTR?89,"Trillian "	:72		9
.FSTR FSTR?90,"toward "	:70	14	
.FSTR FSTR?91,"back "	:69	23	
.FSTR FSTR?92,"where "	:68	17	
.FSTR FSTR?93,"robot "	:68	17	
.FSTR FSTR?94,"feel "	:66	22	
.FSTR FSTR?95,"you've "	:66	11	
.FSTR FSTR?96,"holding "	:66		11

;word frequency table of 96 most common words

WORDS:: .TABLE
 FSTR?1
 FSTR?2
 FSTR?3
 FSTR?4
 FSTR?5
 FSTR?6
 FSTR?7
 FSTR?8
 FSTR?9
 FSTR?10
 FSTR?11
 FSTR?12
 FSTR?13
 FSTR?14
 FSTR?15
 FSTR?16
 FSTR?17
 FSTR?18
 FSTR?19

2nd Frequency table

.FSTR FSTR?1,"the "	:1788	894	
.FSTR FSTR?2,"You "	:876	292	
.FSTR FSTR?3," " "	:855	855	
.FSTR FSTR?4,"you "	:778	289	
.FSTR FSTR?5,"and "	:778	389	
.FSTR FSTR?6,"The "	:693	231	
.FSTR FSTR?7,"your "	:537	179	
.FSTR FSTR?8,". "	:529	529	
.FSTR FSTR?9,"that "	:522	174	
.FSTR FSTR?10,"of "	:467	467	
.FSTR FSTR?11,"to "	:415	415	
.FSTR FSTR?12,"is "	:384	384	
.FSTR FSTR?13,"can't "	:355	71	
.FSTR FSTR?14,"have "	:282	94	
.FSTR FSTR?15,"from "	:273	91	
.FSTR FSTR?16,"are "	:270	135	
.FSTR FSTR?17,"with "	:267	89	
.FSTR FSTR?18,"in "	:225	225	
.FSTR FSTR?19,"through "	:216	36	
.FSTR FSTR?20,"There "	:215	43	
.FSTR FSTR?21,"for "	:212	106	
.FSTR FSTR?22,"about "	:208	52	
.FSTR FSTR?23,"this "	:204	68	
.FSTR FSTR?24,"which "	:200	50	
.FSTR FSTR?25,"Ford "	:192	48	
.FSTR FSTR?26,"It's "	:180	36	
.FSTR FSTR?27,"into "	:177	59	
.FSTR FSTR?28,"something "	:176	22	
.FSTR FSTR?29,"It "	:166	83	
.FSTR FSTR?30,"Arthur "	:162	27	
.FSTR FSTR?31,"This "	:160	40	
.FSTR FSTR?32,"You're "	:154	22	
.FSTR FSTR?33,"nothing "	:150	25	
.FSTR FSTR?34,"already "	:150	25	
.FSTR FSTR?35,"Improbability "	:143	11	
.FSTR FSTR?36,"small "	:140	35	
.FSTR FSTR?37,"around "	:140	28	
.FSTR FSTR?38,"Prosser "	:140	20	
.FSTR FSTR?39,"bulldozer "	:136	17	
.FSTR FSTR?40,"Cybernetics "	:132	12	
.FSTR FSTR?41,"like "	:129	43	
.FSTR FSTR?42,"it "	:128	128	
.FSTR FSTR?43,"doesn't "	:126	18	
.FSTR FSTR?44,"don't "	:125	25	
.FSTR FSTR?45,"Beast "	:120	24	
.FSTR FSTR?46,"holding "	:114	19	
.FSTR FSTR?47,"but "	:112	56	
.FSTR FSTR?48,"There's "	:112	14	
.FSTR FSTR?49,"toward "	:110	22	
.FSTR FSTR?50,"little "	:110	22	
.FSTR FSTR?51,"Vogon "	:110	22	
.FSTR FSTR?52,"see "	:106	53	
.FSTR FSTR?53,"or "	:102	102	
.FSTR FSTR?54,"will "	:102	34	
.FSTR FSTR?55,"looks "	:100	25	
.FSTR FSTR?56,"not "	:98	49	
.FSTR FSTR?57,"probably "	:98	14	
.FSTR FSTR?58,"has "	:96	48	
.FSTR FSTR?59,"says "	:96	32	
.FSTR FSTR?60,"you're "	:96	16	

.FSTR FSTR?61,"very "	;93	31	
.FSTR FSTR?62,"you"	;92	92	
.FSTR FSTR?63,"at "	;92	92	
.FSTR FSTR?64,"out "	;92	46	
.FSTR FSTR?65,"their "	;92	23	
.FSTR FSTR?66,"anything "	;91	13	
.FSTR FSTR?67,"his "	;90	45	
.FSTR FSTR?68,"Footnote "	;88	11	
.FSTR FSTR?69,"Corporation "	;88	8	
.FSTR FSTR?70,"just "	;87	29	
.FSTR FSTR?71,"here"	;86	43	
.FSTR FSTR?72,"can "	;86	43	
.FSTR FSTR?73,"would "	;84	21	
.FSTR FSTR?74,"large "	;84	21	
.FSTR FSTR?75,"it's "	;84	21	
.FSTR FSTR?76,"He "	;82	41	
.FSTR FSTR?77,"what "	;81	27	
.FSTR FSTR?78,"some "	;81	27	
.FSTR FSTR?79,"all "	;80	40	
.FSTR FSTR?80,"seems "	;80	20	
.FSTR FSTR?81,"Trillian "	;80	10	
.FSTR FSTR?82,"Engineer "	;80	10	
.FSTR FSTR?83,"you've "	;78	13	
.FSTR FSTR?84,"between "	;78	13	
.FSTR FSTR?85,"because "	;78	13	
.FSTR FSTR?86,"something"	;77	11	
.FSTR FSTR?87,"transference "	;77	7	
.FSTR FSTR?88,"think "	;72	18	
.FSTR FSTR?89,"there "	;72	18	
.FSTR FSTR?90,"robot "	;72	18	
.FSTR FSTR?91,"going "	;72	18	
.FSTR FSTR?92,"Your "	;72	18	
.FSTR FSTR?93,"several "	;72	12	
.FSTR FSTR?94,"Sirius "	;72	12	
.FSTR FSTR?95,"Unfortunately"	;72	6	
.FSTR FSTR?96,"be "	;71	71	

;word frequency table of 96 most common words

WORDS:: .TABLE
 FSTR?1
 FSTR?2
 FSTR?3
 FSTR?4
 FSTR?5
 FSTR?6
 FSTR?7
 FSTR?8
 FSTR?9
 FSTR?10
 FSTR?11
 FSTR?12
 FSTR?13
 FSTR?14
 FSTR?15
 FSTR?16
 FSTR?17
 FSTR?18
 FSTR?19

3rd Frequency Table

.FSTR FSTR?1,"the "	:1658	825	
.FSTR FSTR?2,"You "	:937	279	
.FSTR FSTR?3," "	:836	836	
.FSTR FSTR?4,"and "	:742	371	
.FSTR FSTR?5,"you "	:724	362	
.FSTR FSTR?6,"The "	:666	222	
.FSTR FSTR?7,"your "	:519	172	
.FSTR FSTR?8,". "	:512	512	
.FSTR FSTR?9,"that "	:498	166	
.FSTR FSTR?10,"of "	:430	430	
.FSTR FSTR?11,"to "	:384	384	
.FSTR FSTR?12,"is "	:356	356	
.FSTR FSTR?13,"can't "	:330	66	
.FSTR FSTR?14,"with "	:264	88	
.FSTR FSTR?15,"are "	:258	129	
.FSTR FSTR?16,"have "	:249	83	
.FSTR FSTR?17,"from "	:249	83	
.FSTR FSTR?18,"in "	:219	219	
.FSTR FSTR?19,"about "	:200	50	
.FSTR FSTR?20,"for "	:198	99	
.FSTR FSTR?21,"this "	:198	66	
.FSTR FSTR?22,"through "	:198	33	
.FSTR FSTR?23,"There "	:195	39	
.FSTR FSTR?24,"which "	:180	45	
.FSTR FSTR?25,"something "	:176	22	
.FSTR FSTR?26,"It's "	:175	35	
.FSTR FSTR?27,"Ford "	:168	42	
.FSTR FSTR?28,"It "	:160	80	
.FSTR FSTR?29,"Arthur "	:156	26	
.FSTR FSTR?30,"nothing "	:150	25	
.FSTR FSTR?31,"into "	:144	48	
.FSTR FSTR?32,"This "	:144	36	
.FSTR FSTR?33,"You're "	:140	20	
.FSTR FSTR?34,"Prosser "	:140	20	
.FSTR FSTR?35,"already "	:138	23	
.FSTR FSTR?36,"doesn't "	:133	19	
.FSTR FSTR?37,"small "	:132	33	
.FSTR FSTR?38,"don't "	:130	26	
.FSTR FSTR?39,"around "	:130	26	
.FSTR FSTR?40,"Improbability "	:130	10	
.FSTR FSTR?41,"like "	:126	42	
.FSTR FSTR?42,"it "	:122	122	
.FSTR FSTR?43,"bulldozer "	:120	15	
.FSTR FSTR?44,"Beast "	:115	23	
.FSTR FSTR?45,"but "	:114	57	
.FSTR FSTR?46,"There's "	:112	14	
.FSTR FSTR?47,"holding "	:108	18	
.FSTR FSTR?48,"see "	:106	53	
.FSTR FSTR?49,"will "	:105	35	
.FSTR FSTR?50,"on "	:100	100	
.FSTR FSTR?51,"toward "	:100	20	
.FSTR FSTR?52,"little "	:100	20	
.FSTR FSTR?53,"says "	:96	32	
.FSTR FSTR?54,"you're "	:96	16	
.FSTR FSTR?55,"Footnote "	:96	12	
.FSTR FSTR?56,"Vogon "	:95	19	
.FSTR FSTR?57,"not "	:94	47	
.FSTR FSTR?58,"has "	:94	47	
.FSTR FSTR?59,"looks "	:92	23	
.FSTR FSTR?60,"at "	:88	88	

.FSTR FSTR?61,"very "	:87	29	
.FSTR FSTR?62,"you"	:85	95	
.FSTR FSTR?63,"out "	:84	42	
.FSTR FSTR?64,"what "	:81	27	
.FSTR FSTR?65,"can "	:80	40	
.FSTR FSTR?66,"their "	:80	20	
.FSTR FSTR?67,"seems "	:80	20	
.FSTR FSTR?68,"here"	:78	39	
.FSTR FSTR?69,"just "	:78	26	
.FSTR FSTR?70,"you've "	:78	13	
.FSTR FSTR?71,"because "	:78	13	
.FSTR FSTR?72,"something"	:77	11	
.FSTR FSTR?73,"probably "	:77	11	
.FSTR FSTR?74,"all "	:76	38	
.FSTR FSTR?75,"even "	:75	25	
.FSTR FSTR?76,"his "	:74	37	
.FSTR FSTR?77,"some "	:72	24	
.FSTR FSTR?78,"would "	:72	18	
.FSTR FSTR?79,"think "	:72	19	
.FSTR FSTR?80,"large "	:72	18	
.FSTR FSTR?81,"it's "	:72	18	
.FSTR FSTR?82,"Trillian "	:72	9	
.FSTR FSTR?83,"Unfortunately"	:72	6	
.FSTR FSTR?84,"its "	:70	35	
.FSTR FSTR?85,"He "	:70	35	
.FSTR FSTR?86,"anything "	:70	10	
.FSTR FSTR?87,"be "	:68	68	
.FSTR FSTR?88,"other "	:68	17	
.FSTR FSTR?89,"Your "	:68	17	
.FSTR FSTR?90,"hear "	:66	22	
.FSTR FSTR?91,"several "	:66	11	
.FSTR FSTR?92,"anything"	:66	11	
.FSTR FSTR?93,"across "	:65	13	
.FSTR FSTR?94,"Hitchhiker's "	:65	5	
.FSTR FSTR?95,"towel "	:64	16	
.FSTR FSTR?96,"closed"	:64	16	

;word frequency table of 96 most common words

WORDS:: .TABLE
 FSTR?1
 FSTR?2
 FSTR?3
 FSTR?4
 FSTR?5
 FSTR?6
 FSTR?7
 FSTR?8
 FSTR?9
 FSTR?10
 FSTR?11
 FSTR?12
 FSTR?13
 FSTR?14
 FSTR?15
 FSTR?16
 FSTR?17
 FSTR?18
 FSTR?19

4th Frequency table

.FSTR FSTR21,"the "	:1700	850	
.FSTR FSTR22," " "	:852	852	
.FSTR FSTR23,"You "	:828	276	
.FSTR FSTR24,"and "	:738	369	
.FSTR FSTR25,"you "	:732	366	
.FSTR FSTR26,"The "	:699	232	
.FSTR FSTR27,"your "	:534	178	
.FSTR FSTR28,". "	:521	521	
.FSTR FSTR29,"that "	:504	168	
.FSTR FSTR210,"of "	:438	438	
.FSTR FSTR211,"to "	:384	384	
.FSTR FSTR212,"is "	:372	372	
.FSTR FSTR213,"can't "	:315	63	
.FSTR FSTR214,"with "	:273	91	
.FSTR FSTR215,"are "	:270	135	
.FSTR FSTR216,"from "	:255	85	
.FSTR FSTR217,"have "	:252	84	
.FSTR FSTR218,"in "	:223	223	
.FSTR FSTR219,"for "	:206	103	
.FSTR FSTR220,"There "	:205	41	
.FSTR FSTR221,"about "	:204	51	
.FSTR FSTR222,"through "	:204	34	
.FSTR FSTR223,"this "	:198	66	
.FSTR FSTR224,"which "	:194	46	
.FSTR FSTR225,"It "	:168	84	
.FSTR FSTR226,"ford "	:168	42	
.FSTR FSTR227,"something "	:168	21	
.FSTR FSTR228,"Arthur "	:162	27	
.FSTR FSTR229,"This "	:156	39	
.FSTR FSTR230,"It's "	:155	31	
.FSTR FSTR231,"nothing "	:150	25	
.FSTR FSTR232,"already "	:150	25	
.FSTR FSTR233,"doesn't "	:140	20	
.FSTR FSTR234,"Prosser "	:140	20	
.FSTR FSTR235,"into "	:135	45	
.FSTR FSTR236,"don't "	:135	27	
.FSTR FSTR237,"Beast "	:130	26	
.FSTR FSTR238,"Improbability "	:130	10	
.FSTR FSTR239,"like "	:129	43	
.FSTR FSTR240,"bulldozer "	:128	16	
.FSTR FSTR241,"around "	:125	25	
.FSTR FSTR242,"small "	:124	31	
.FSTR FSTR243,"it "	:122	122	
.FSTR FSTR244,"There's "	:120	15	
.FSTR FSTR245,"you're "	:119	17	
.FSTR FSTR246,"but "	:112	56	
.FSTR FSTR247,"Footnote "	:112	14	
.FSTR FSTR248,"will "	:109	36	
.FSTR FSTR249,"because "	:108	18	
.FSTR FSTR250,"see "	:106	53	
.FSTR FSTR251,"on "	:103	103	
.FSTR FSTR252,"you're "	:102	17	
.FSTR FSTR253,"little "	:100	20	
.FSTR FSTR254,"says "	:99	33	
.FSTR FSTR255,"has "	:96	48	
.FSTR FSTR256,"toward "	:95	19	
.FSTR FSTR257,"looks "	:92	23	
.FSTR FSTR258,"you "	:90	90	
.FSTR FSTR259,"at "	:90	90	
.FSTR FSTR260,"very "	:90	20	

.FSTR FSTR?62,"you've "	:90	15
.FSTR FSTR?63,"holding "	:89	15
.FSTR FSTR?64,"net "	:88	44
.FSTR FSTR?65,"out "	:84	42
.FSTR FSTR?66,"even "	:84	28
.FSTR FSTR?67,"think "	:84	21
.FSTR FSTR?68,"seems "	:84	21
.FSTR FSTR?69,"anything "	:84	12
.FSTR FSTR?70,"here"	:82	41
.FSTR FSTR?71,"can "	:82	41
.FSTR FSTR?72,"what "	:81	27
.FSTR FSTR?73,"their "	:80	20
.FSTR FSTR?74,"closed"	:80	20
.FSTR FSTR?75,"probably "	:77	11
.FSTR FSTR?76,"all "	:76	38
.FSTR FSTR?77,"his "	:72	36
.FSTR FSTR?78,"would "	:72	18
.FSTR FSTR?79,"other "	:72	18
.FSTR FSTR?80,"it's "	:72	18
.FSTR FSTR?81,"Unfortunately"	:72	6
.FSTR FSTR?82,"be "	:70	70
.FSTR FSTR?83,"its "	:70	35
.FSTR FSTR?84,"He "	:70	35
.FSTR FSTR?85,"something"	:70	10
.FSTR FSTR?86,"down "	:69	23
.FSTR FSTR?87,"large "	:68	17
.FSTR FSTR?88,"Your "	:68	17
.FSTR FSTR?89,"some "	:66	22
.FSTR FSTR?90,"several "	:66	11
.FSTR FSTR?91,"anything"	:66	11
.FSTR FSTR?92,"isn't "	:65	13
.FSTR FSTR?93,"across "	:65	13
.FSTR FSTR?94,"yogon "	:65	13
.FSTR FSTR?95,"I "	:64	64
.FSTR FSTR?96,"towel "	:64	16

;word frequency table of 96 most common words

WORDS:: .TABLE
 FSTR?1
 FSTR?2
 FSTR?3
 FSTR?4
 FSTR?5
 FSTR?6
 FSTR?7
 FSTR?8
 FSTR?9
 FSTR?10
 FSTR?11
 FSTR?12
 FSTR?13
 FSTR?14
 FSTR?15
 FSTR?16
 FSTR?17
 FSTR?18
 FSTR?19

.FSTR FSTR261,"just "	:90	30	
.FSTR FSTR262,"you've "	:50	15	
.FSTR FSTR263,"holding "	:90	15	
.FSTR FSTR264,"not "	:88	44	
.FSTR FSTR265,"out "	:84	42	
.FSTR FSTR266,"even "	:84	28	
.FSTR FSTR267,"think "	:84	21	
.FSTR FSTR268,"seems "	:84	21	
.FSTR FSTR269,"everything "	:84	12	
.FSTR FSTR270,"here"	:82	41	
.FSTR FSTR271,"can "	:82	41	
.FSTR FSTR272,"what "	:81	27	
.FSTR FSTR273,"their "	:80	20	
.FSTR FSTR274,"closed"	:80	20	
.FSTR FSTR275,"probably "	:77	11	
.FSTR FSTR276,"all "	:76	28	
.FSTR FSTR277,"his "	:72	36	
.FSTR FSTR278,"would "	:72	18	
.FSTR FSTR279,"other "	:72	18	
.FSTR FSTR280,"it's "	:72	18	
.FSTR FSTR281,"Unfortunately"	:72	6	
.FSTR FSTR282,"be "	:70	70	
.FSTR FSTR283,"its "	:70	35	
.FSTR FSTR284,"He "	:70	35	
.FSTR FSTR285,"something"	:70	10	
.FSTR FSTR286,"down "	:69	23	
.FSTR FSTR287,"large "	:68	17	
.FSTR FSTR288,"Your "	:68	17	
.FSTR FSTR289,"some "	:66	22	
.FSTR FSTR290,"several "	:66	11	
.FSTR FSTR291,"anything"	:66	11	
.FSTR FSTR292,"isn't "	:65	13	
.FSTR FSTR293,"across "	:65	13	
.FSTR FSTR294,"Vogon "	:65	13	
.FSTR FSTR295,"I "	:64	64	
.FSTR FSTR296,"towel "	:64	16	

;word frequency table of 96 most common words

WORDS:: .TABLE
 FSTR?1
 FSTR?2
 FSTR?3
 FSTR?4
 FSTR?5
 FSTR?6
 FSTR?7
 FSTR?8
 FSTR?9
 FSTR?10
 FSTR?11
 FSTR?12
 FSTR?13
 FSTR?14
 FSTR?15
 FSTR?16
 FSTR?17
 FSTR?18
 FSTR?19

5th Frequency Table

.FSTR FSTR?1,"the "	:1702	851	
.FSTR FSTR?2,","	:846	846	
.FSTR FSTR?3,"You "	:822	274	
.FSTR FSTR?4,"you "	:728	364	
.FSTR FSTR?5,"and "	:726	363	
.FSTR FSTR?6,"The "	:711	237	
.FSTR FSTR?7,".	:523	523	
.FSTR FSTR?8,"your "	:522	174	
.FSTR FSTR?9,"that "	:474	158	
.FSTR FSTR?10,"of "	:415	415	
.FSTR FSTR?11,"to "	:383	383	
.FSTR FSTR?12,"is "	:367	367	
.FSTR FSTR?13,"can't "	:345	69	
.FSTR FSTR?14,"with "	:279	93	
.FSTR FSTR?15,"are "	:254	127	
.FSTR FSTR?16,"from "	:249	83	
.FSTR FSTR?17,"have "	:231	77	
.FSTR FSTR?18,"in "	:217	217	
.FSTR FSTR?19,"for "	:208	104	
.FSTR FSTR?20,"about "	:208	52	
.FSTR FSTR?21,"this "	:195	65	
.FSTR FSTR?22,"There "	:195	39	
.FSTR FSTR?23,"already "	:186	31	
.FSTR FSTR?24,"through "	:180	30	
.FSTR FSTR?25,"which "	:176	44	
.FSTR FSTR?26,"It "	:168	84	
.FSTR FSTR?27,"something "	:160	20	
.FSTR FSTR?28,"This "	:156	39	
.FSTR FSTR?29,"Ford "	:156	39	
.FSTR FSTR?30,"It's "	:150	30	
.FSTR FSTR?31,"nothing "	:150	25	
.FSTR FSTR?32,"Arthur "	:150	25	
.FSTR FSTR?33,"don't "	:145	29	
.FSTR FSTR?34,"There's "	:144	18	
.FSTR FSTR?35,"Prosser "	:140	20	
.FSTR FSTR?36,"into "	:135	45	
.FSTR FSTR?37,"around "	:135	27	
.FSTR FSTR?38,"Improbability "	:130	10	
.FSTR FSTR?39,"dcesn't "	:126	18	
.FSTR FSTR?40,"Beast "	:125	25	
.FSTR FSTR?41,"it "	:121	121	
.FSTR FSTR?42,"You're "	:119	17	
.FSTR FSTR?43,"like "	:117	39	
.FSTR FSTR?44,"see "	:108	54	
.FSTR FSTR?45,"but "	:108	54	
.FSTR FSTR?46,"will "	:108	36	
.FSTR FSTR?47,"small "	:108	27	
.FSTR FSTR?48,"Footnote "	:104	13	
.FSTR FSTR?49,"because "	:102	17	
.FSTR FSTR?50,"on "	:100	100	
.FSTR FSTR?51,"has "	:100	50	
.FSTR FSTR?52,"says "	:99	33	
.FSTR FSTR?53,"just "	:96	32	
.FSTR FSTR?54,"little "	:95	19	
.FSTR FSTR?55,"very "	:93	31	
.FSTR FSTR?56,"looks "	:92	23	
.FSTR FSTR?57,"probably "	:91	13	
.FSTR FSTR?58,"toward "	:90	18	
.FSTR FSTR?59,"you've "	:90	15	
.FSTR FSTR?60,"you're "	:90	15	

.FSTR FSTR?61,"at "	:89	89	
.FSTR FSTR?62,"not "	:88	44	
.FSTR FSTR?63,"seems "	:88	22	
.FSTR FSTR?64,"you"	:85	85	
.FSTR FSTR?65,"can "	:84	42	
.FSTR FSTR?66,"closed"	:84	21	
.FSTR FSTR?67,"anything "	:84	12	12
.FSTR FSTR?68,"here"	:82	41	
.FSTR FSTR?69,"what "	:81	27	
.FSTR FSTR?70,"would "	:80	20	
.FSTR FSTR?71,"think "	:80	20	
.FSTR FSTR?72,"their "	:80	20	
.FSTR FSTR?73,"isn't "	:80	16	
.FSTR FSTR?74,"all "	:78	39	
.FSTR FSTR?75,"even "	:78	26	
.FSTR FSTR?76,"be "	:76	76	
.FSTR FSTR?77,"out "	:76	38	
.FSTR FSTR?78,"I'm "	:76	19	
.FSTR FSTR?79,"I "	:72	72	
.FSTR FSTR?80,"his "	:72	36	
.FSTR FSTR?81,"down "	:72	24	
.FSTR FSTR?82,"it's "	:72	18	
.FSTR FSTR?83,"front "	:72	18	
.FSTR FSTR?84,"holding "	:72	12	12
.FSTR FSTR?85,"anything"	:72	12	12
.FSTR FSTR?86,"Unfortunately"	:72	6	6
.FSTR FSTR?87,"something"	:70	10	10
.FSTR FSTR?88,"some "	:69	23	
.FSTR FSTR?89,"its "	:68	34	
.FSTR FSTR?90,"He "	:66	33	
.FSTR FSTR?91,"been "	:66	22	
.FSTR FSTR?92,"several "	:66	11	11
.FSTR FSTR?93,"Arthur"	:65	13	
.FSTR FSTR?94,"across "	:65	13	
.FSTR FSTR?95,"towel "	:64	16	
.FSTR FSTR?96,"other "	:64	16	

;word frequency table of 96 most common words

WORDS:: .TABLE
 FSTR?1
 FSTR?2
 FSTR?3
 FSTR?4
 FSTR?5
 FSTR?6
 FSTR?7
 FSTR?8
 FSTR?9
 FSTR?10
 FSTR?11
 FSTR?12
 FSTR?13
 FSTR?14
 FSTR?15
 FSTR?16
 FSTR?17
 FSTR?18
 FSTR?19

.FSTR FSTR?1,"the "	:1660	830
.FSTR FSTR?2," "	:838	838
.FSTR FSTR?3,"You "	:804	268
.FSTR FSTR?4,"you "	:742	371
.FSTR FSTR?5,"and "	:736	368
.FSTR FSTR?6,"The "	:696	232
.FSTR FSTR?7,". "	:530	530
.FSTR FSTR?8,"your "	:513	171
.FSTR FSTR?9,"that "	:459	153
.FSTR FSTR?10,"of "	:406	406
.FSTR FSTR?11,"is "	:370	370
.FSTR FSTR?12,"to "	:367	367
.FSTR FSTR?13,"can't "	:340	48
.FSTR FSTR?14,"with "	:303	101
.FSTR FSTR?15,"have "	:243	81
.FSTR FSTR?16,"are "	:242	121
.FSTR FSTR?17,"from "	:237	79
.FSTR FSTR?18,"about "	:216	54
.FSTR FSTR?19,"in "	:209	209
.FSTR FSTR?20,"for "	:204	102
.FSTR FSTR?21,"There "	:190	38
.FSTR FSTR?22,"which "	:188	47
.FSTR FSTR?23,"already "	:180	30
.FSTR FSTR?24,"this "	:177	59
.FSTR FSTR?25,"It "	:164	82
.FSTR FSTR?26,"through. "	:162	27
.FSTR FSTR?27,"something "	:160	20
.FSTR FSTR?28,"This "	:156	39
.FSTR FSTR?29,"nothing "	:150	25
.FSTR FSTR?30,"Prosser "	:147	21
.FSTR FSTR?31,"It's "	:145	29
.FSTR FSTR?32,"Ford "	:144	36
.FSTR FSTR?33,"don't "	:140	28
.FSTR FSTR?34,"Arthur "	:138	23
.FSTR FSTR?35,"There's "	:136	17
.FSTR FSTR?36,"around "	:135	27
.FSTR FSTR?37,"You're "	:133	19
.FSTR FSTR?38,"beast "	:130	26
.FSTR FSTR?39,"into "	:128	42
.FSTR FSTR?40,"like "	:120	40
.FSTR FSTR?41,"it "	:113	113
.FSTR FSTR?42,"doesn't "	:112	16
.FSTR FSTR?43,"Footnote "	:112	14
.FSTR FSTR?44,"but "	:108	54
.FSTR FSTR?45,"you're "	:108	18
.FSTR FSTR?46,"small "	:104	26
.FSTR FSTR?47,"on "	:102	102
.FSTR FSTR?48,"will "	:102	34
.FSTR FSTR?49,"just "	:102	34
.FSTR FSTR?50,"because "	:102	17
.FSTR FSTR?51,"not "	:96	48
.FSTR FSTR?52,"has "	:96	48
.FSTR FSTR?53,"see "	:94	47
.FSTR FSTR?54,"seems "	:92	23
.FSTR FSTR?55,"Improbability "	:91	7
.FSTR FSTR?56,"says "	:90	30
.FSTR FSTR?57,"toward "	:90	18
.FSTR FSTR?58,"you've "	:90	15
.FSTR FSTR?59,"it's "	:88	22
.FSTR FSTR?60,"what "	:87	29

6th Frequency Table

.FSTR FSTR?61,"at "	:85	85	
.FSTR FSTR?62,"here"	:84	42	
.FSTR FSTR?63,"very "	:84	28	
.FSTR FSTR?64,"looks "	:84	21	
.FSTR FSTR?65,"probably "	:84	12	
.FSTR FSTR?66,"anything "	:84	12	
.FSTR FSTR?67,"you"	:82	82	
.FSTR FSTR?68,"can "	:82	41	
.FSTR FSTR?69,"all "	:80	40	
.FSTR FSTR?70,"out "	:78	39	
.FSTR FSTR?71,"think "	:76	19	
.FSTR FSTR?72,"closed"	:76	19	
.FSTR FSTR?73,"isn't "	:75	15	
.FSTR FSTR?74,"his "	:74	37	
.FSTR FSTR?75,"I "	:72	72	
.FSTR FSTR?76,"down "	:72	24	
.FSTR FSTR?77,"would "	:72	18	
.FSTR FSTR?78,"their "	:72	18	
.FSTR FSTR?79,"large "	:72	18	
.FSTR FSTR?80,"front "	:72	18	
.FSTR FSTR?81,"I'm "	:72	18	
.FSTR FSTR?82,"holding "	:72	12	
.FSTR FSTR?83,"Unfortunately"	:72	6	
.FSTR FSTR?84,"be "	:70	70	
.FSTR FSTR?85,"little "	:70	14	
.FSTR FSTR?86,"Arthur"	:70	14	
.FSTR FSTR?87,"even "	:69	23	
.FSTR FSTR?88,"He "	:68	34	
.FSTR FSTR?89,"some "	:66	22	
.FSTR FSTR?90,"Ford"	:66	22	
.FSTR FSTR?91,"between "	:66	11	
.FSTR FSTR?92,"anything"	:66	11	
.FSTR FSTR?93,"across "	:65	13	
.FSTR FSTR?94,"going "	:64	16	
.FSTR FSTR?95,"something"	:63	9	
.FSTR FSTR?96,"completely "	:63	7	

word frequency table of 96 most common words

WORDS: .TABLE
 FSTR?1
 FSTR?2
 FSTR?3
 FSTR?4
 FSTR?5
 FSTR?6
 FSTR?7
 FSTR?8
 FSTR?9
 FSTR?10
 FSTR?11
 FSTR?12
 FSTR?13
 FSTR?14
 FSTR?15
 FSTR?16
 FSTR?17
 FSTR?18
 FSTR?19

HITCHHIKER'S CHAPTERS

Chapter	Page	Type	Subject	Guide-Entries/Asides
Intro	001	Narration	Introduction	
01	005	Main Plot	Bulldozer Scene	
02	021	Main Plot	Pub Scene	Gargle Blaster
03	026	Main Plot	Vogon Arrival	Towels
04	037	Side Plot	Zaphod Steals HofG	
05	046	Main Plot	Dentrassis Quarters	Vogons
06	058	Main Plot	Vogon Captain's Threat	Babel Fish
07	064	Main Plot	Vogon Poetry/Airlock	
08	076	Narration	Size of Space	Guide Intro
09	078	Main Plot	Arrival on HofG	
10	085	Narration	Invention of the IID	
11	087	Main Plot	Sending Marvin for F, A	Sirius Cybernetics
12	096	Main Plot	Z, T on the Bridge	
13	103	Main Plot	Meeting on the Bridge	
14	109	Main Plot	During The Night	
15	114	Narration	What is Magrathea	Magrathea
16	116	Main Plot	Argument About Magrathea	
17	122	Main Plot	The Missile Attack	
18	131	Main Plot	The Sperm Whale	
19	135	Main Plot	Landing on Magrathea	
20	138	Main Plot	Zaphod's Story	
21	146	Main Plot	Arthur and Marvin Wait	Ballpoint Pens
22	150	Main Plot	Slartibartfast	
23	156	Narration	White Mice and Dolphins	
24	158	Main Plot	Tour of Planet-Builder	
25	166	Flashback	Deep Thought, Part I	
26	174	Main Plot	Story Interlude	
27	175	Flashback	Deep Thought, Part II	
28	181	Flashback	Deep Thought, Part III	
29	184	Main Plot	Waking Up on Magrathea	
30	191	Main Plot	Slarti Finishes the Story	
31	194	Main Plot	Arthur Meets the Mice	VI'hurgs, G'Gugvuntts
32	203	Main Plot	Guards Attack	
33	209	Main Plot	Saved From the Attack	
34	212	Main Plot	Marvin Suicides Computer	
35	215	Main Plot	Let's Go to the Restaurant	

Dear Marc,

Here is my rough notes file on the Game. Because the file is generated on a hierarchical and cross-associative program and then written to a simple ASCII file for transmission it means that it's terribly repetitive and the links between items may not be terribly obvious. However, it may give you some sort of flavour of what I'm doing. Fuller explanations will have to wait till I see you next week. Looking forward to it muchly,

Best wishes,

Douglas.

Object of the game

To find out what the object of the game is.

When you find it it's this - to be happy.

happiness

Happiness and achievement only go together to a certain level.

Therefore the player will assume he scores by solving problems,

--More--

but will find more and more things that puzzle him.

The more problems you solve without finding out what the object of the game is, the more points you will lose.

If you insist on solving immediate problems and avoiding

the issue of what the purpose of the game is,

the game accuses you of being an obsessive personality.

Game messages

the game accuses you of being an obsessive personality.

We are about to give you your score. Put on your peril sensitive sunglasses now.

There must be a series of random replies to Oolon Colluphid. If you ask the Guide what the

Object of the game

is. The game might respond in such a way that you realise you have asked an intelligent question (maybe there is the ghostly sound of clapping drifts through the air towards you.) A Game warden?

Don't Panic! WHY NOT? YOU SEEM TO BE IN A PRETTY SERIOUS POSITION.

--More--

"Marvin is visibly affected by this sudden downturn in your fortunes, and wonders if you are a kindred spirit after all. He asks if there is anything he can do to help a fellow sufferer."

Improbability Generator

This is a dangerous area of the ship. Or at least it's supposed to be terribly dangerous. You have to argue with the game in order to get in.

<Are you sure you want to go in there?

[YES

<Absolutely sure?

[YES

<I can tell you don't want to really. You are in the corridor.

- Schedule
- Plot
- Problems
- Geography
- Limits
- Address/Phone Number

2/15	start
5/15	Alpha-test
7/15	Beta-test
8/15	Gamma-test
9/15	Dysan
11/1	on-shelf

Rainbow

Call in 3 weeks

A> SUBMIT BRAIN

Function Key 9 = ~~B~~ GAME. BS

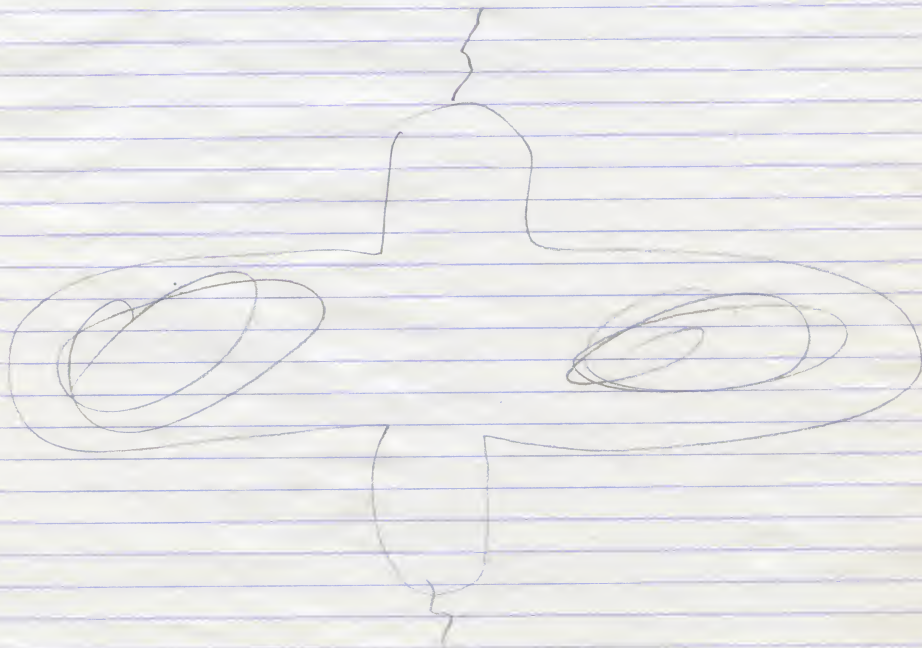
PF1 - up 10

7 - down 10

PF2 - to P of list

~~B~~ - bottom of list

) - back to master menu



4/21/84

Strings From Hitchhiker's Game

[NOTE: I've made an attempt to get this stuff in some sort of order.
<> indicates a location where a word or object name gets inserted.
| indicates a mandatory carriage return.]

DARK STUFF:

There is a bottle of Santraginean Mineral Water here.

Ford advises against this. He says that just the stuff the sea's made of on Santragnus Five is illegal on most planets. So you can imagine, he adds, what kind of beach communities they have there.

You yell as loudly as you can, but no sound emerges.

You achieve a state of Negative Capability, and are able to be in uncertainties, mysteries, doubts, without any irritable searching after fact and reason. (See Footnote 1).

It does smell a bit. There's something pungent being waved under your nose which makes you feel a little dizzy. Your head begins to clear. You can make out a shadow moving in the dark.

The shadow is vaguely Ford Prefect shaped.

The shadow turns out to be a solid object of a Ford Prefect-like nature.

The shadow has a sort of Ford Prefecty smell to it.

The shadow is vaguely Bugblatter Beast shaped.

You can hear nothing, smell nothing, taste nothing, see nothing, feel nothing, and are not even certain who you are.

You can see nothing, feel nothing, hear nothing, taste nothing, smell nothing, and are not entirely certain who you are.

You can't hear anything, see anything, smell anything, feel anything, or taste anything, and do not even know where you are or who you are or how you got there.

There's nothing you can taste, nothing you can see, nothing you can hear, nothing you can touch, nothing you can smell, you do not even know who you are.

This is a squalid room filled with grubby mattresses, unwashed cups, and unidentifiable bits of smelly alien underwear.

The shadow removes the bottle of Santraginean Mineral Water which it has been waving under your nose in order to revive you, and asks you how you are feeling.|

The shadow is Ford Prefect. You tell him that you feel like a military academy, in that bits of you keep on passing out. You ask him where you are, and he tells you a Vogon spaceship. He gives you some peanuts.

You begin to feel distinctly groggy.

You begin to feel indistinctly groggy.

You begin to feel very indistinct.

It turns out that you have a serious allergic reaction to being disintegrated in matter transference beams. Your death becomes something of a cause celebre amongst various hollistic pressure groups in the galaxy and leads to a total ban on this kind of travel. Within fifty years, space travel itself dies out and is replaced by a keen interest in old furniture restoration and market gardening. In this new, quieter Galaxy, the art of telepathy begins to flourish as never before, and from this develops a new universal harmony which brings all life together, converts all matter into thought and thus brings about the rebirth of the entire Universe on a higher and better plane of existence.|

However, none of this effects you, because you are dead.

THUMB STUFF:

You struggle to reach it, but the wind is too strong.

You notice that the small black device is shaped like a thumb and has several buttons on it.

The Electronic Sub-Etha Auto Hitching Thumb is black, and shaped like a small fist with an extended thumb. It has various lights along its "knuckles" which

-are blinking wildly, indicating that there is a spaceship in the proximity.
-are all off at the moment.

It has two small buttons, a red button labelled "Called Engineer" and a green button labelled "Hitchhike". Affixed to the Thumb is its Sirius Cybernetics Corporation Life-Time Guarantee.

Another robot engineer zips up, spots the first Engineer, looks confused, and leaves again.

With a screech of ion brakes a small Sirius Cybernetics Corporation Repair Bike pulls up beside you from out of the Sub-Etha.

Lights whirl sickeningly around your head, the ground arches away from beneath your feet, and every atom of your being is scrambled, which is an experience you're probably going to have to get used to. You are in...

The lights on the thumb wink and flash for a few seconds and then shut off. Nothing further happens.

The guarantee is a detachable plaque which states that the Thumb will be repaired on site by trained Sirius Cybernetics Corporation Field Engineers, provided you have the guarantee with you. As you examine it, it comes off in your hand.

It won't stick on. You'll have to carry it separately.

"No time to chat, old man, I'm attending to an important repair call."

The Engineer robot takes it, looks at it with horror, shakes his head, sighs, and says "Who sold you this then?"

The Engineer robot pays no attention to your reply, but shakes the thumb despondently. "This is a model 13X," he says. "You shouldn't have bought one of these. Not meant for this sort of job. Anyway, it's discontinued. Can't get the parts."

The Engineer robot takes it, shakes it, looks it up and down. He says "This seems to be working OK to me. Unusual for a 13X." He hands it back and roars off into the Sub-Etha.

The Engineer robot looks quizzically at the guarantee, says its expired but he'll see what he can do. He takes the thumb and fiddles with it for a moment before handing it back. "Can't promise anything," he says, and roars off into the Sub-Etha again.

The Engineer looks at it sceptically. "Guaranteed to work normally for life," he mutters. "Well, it's perfectly normal for a 13X to break down. And this one's reached the end of its life anyway. Still, as I'm here I'll see what I can do."

|

He fiddles with it for a minute or two before handing it back. "Best I can do for a 13X on an expired guarantee," he says. "Can't promise anything." He roars off on his ion bike into the Sub-Etha.

The Engineer robot ignores you completely. "See, this is the model with the 5kz booster," he says. "Hopeless." He shakes his head grimly.

The Engineer ignores you. "What you want, you see is one of the new Mk7's.

That'll do the job for you. Only you can't get them. Out of stock till Zarkmas. Sorry I can't help you." He gives the defunct thumb back and roars off into the sub-etha.

The Engineer robot looks around. "Somebody call the repair service?"

The Engineer looks impatient, and races the throttle of his cycle.

"Probably some kid playing around with someone else's Thumb," grumbles the Engineer under his breath, and roars off into the Sub-Etha.

ON-EARTH-STUFF:

Just as you've got it all spick and span your house is demolished to make way for a new bypass. You are seriously injured in the process and are whisked off to hospital in an ambulance. On the way there you stop at some traffic lights and before they can turn green the Earth is unexpectedly demolished to make way for a new hyperspace bypass. |

Better luck next life.

You nod off for a couple of hours and are wakened briefly a few hours later by the noise of the Earth being unexpectedly demolished to make way for a new hyperspace bypass. |

Better luck next life.

You are safe! Prosser heaves a visible sigh of relief shakes his head and wipes his brow. The bulldozer thunders past you and piles into the side of your house.

The bulldozer driver gives a quick chew of his gum and slams in the clutch. The bulldozer thunders past you and piles into the side of your house.

It occurs to you that you've never deliberately lain in any mud before and that it's actually a pleasant sort of squishy sensation. You take your bedroom slippers off and let the mud ooze between your toes. You may be here for some time, so you may as well make the most of it.

Ford looks startled, then guilty. He starts to say something and stops. He starts to say something else and stops. Suddenly he seems to see your house and the bulldozer for the first time, stops starting to say things and starts. |

He seems to come to a momentous decision, then changes his mind, then changes it back again. He says he has something of Earth-shattering importance to tell you, and stresses the importance of a quick drink in the Horse and Groom. Ford puts down the satchel and goes off to have a quiet word with Prosser. From where you are lying, you cannot see or hear what is happening, although they seem to be deeply engrossed in conversation.

You can't enjoy a pile of rubble properly till it's at least a hundred years old. Furthermore, you are haunted by the tragic vision of your favorite old teapot lying shattered somewhere in the dust. |

There is also the matter of all your clothes.

Ford and Prosser are still deeply engrossed in conversation. Suddenly they stop and come back towards you. Ford says that Prosser has agreed to come and lie down in your place so that the two of you can go off to the pub. Reluctantly, Prosser steps forward and lies down in the mud in front of the bulldozer. You stand up.

"It's not a house, it's a home." (See Footnote 2)

Normally you would be quite surprised by an event as unlikely as

a bulldozer poking through your bedroom wall. In this case, however, you are pre-occupied with the ceiling which is collapsing on top of you. You can't see any light here!

Good start to the day. Pity it's going to be the worst one of your life. The light is now on.

You wake up. The room is spinning very gently round your head. Or at least it would be if you could see it which you can't.

The bedroom is a mess.]

It is a small bedroom with a faded carpet and old wallpaper. There is a washbasin, a chair with a tatty dressing gown slung over it, a window with the curtains drawn. Near the exit leading south is a phone.

You miss the doorway and bounce off the doorframe.

You rush down the stairs in panic.

You make your way through the house and out to the front porch.

When you part the curtain you see that it's a bright morning, the sun is shining, the birds are singing, the meadows are blooming, and a large yellow bulldozer is advancing on your home.

The darned thing's been jammed shut for months, now.

You hear a dialling tone which is suddenly cut off. Glancing through the window you can't help but notice the large old oak tree of which you are particularly fond crashing down through the telephone cables.

Easier said than done. Such ridiculously little things. Have you ever seriously tried to pick one up at this time of the morning? You lunge for it but it slips through your fingers and falls under the bed.

Your head feels swimmy. For a moment you think that your hangover merely went off to regroup its forces and is now launching its most vicious attack so far, but then the room slowly fades around you and you feel yourself being pulled away through what you will later know to be a wormhole in the fabric of the space-time continuum.]

|

Your ballpen has tried the usual ballpen trick of slipping away into another world the moment you put it away somewhere. However, the thing your aunt gave you, which you don't know what it is, refuses to be separated from you, so, you all go together. It is...

You can't reach it from the bed.

The effort of reaching is almost too much for you to stand.

You're still in bed.

Very difficult, but you manage it. The room is still spinning. It dips and sways a little.

Very difficult from where you are on top of it. You try peering through the bed, and then slowly remember that despite what you seem to remember from some of the curious dreams you had last night you don't have x-ray vision after all. You try leaning out and under and the effort seems almost to kill you. You sink back into the bed.

There is nothing there. No ball pen, nothing. Well, at least there are a couple of soiled handkerchiefs, a book you thought you'd lost, a couple of foreign coins, and something else which should not be fully described in a family game, but nothing you would actually want.

It's difficult to open or close the pocket unless your wearing the gown.

The dressing gown is faded and battered, and is clearly a garment which has seen better decades. It has a pocket which is <>

Luckily this is large enough for you to be able to get hold of.

A tree outside the window collapses. There is no causal relationship

between this event and your picking up the toothbrush.

Don't you feel you should be taking a little more interest in events in the world around you? While you've got it...?

There is a large tablet of buffered analgesic here.

You swallow the tablet. After a few seconds the room begins to calm down and behave in an orderly manner. Your terrible headache goes.

Though it is only a small gift (your aunt was always a frugal giver) it contains a surprisingly large Improbability Generator which is currently turned off...

You turn it over in your hands. Apart from a label on the bottom saying "Made in Ibiza" it furnishes you with no clue as to its purpose, if indeed it has one. You are surprised to see it because you thought you'd thrown it away. Like most of the things your aunt's ever given you, you've been trying to get rid of the thing for years.

It falls to the ground with a light "thunk". It doesn't do anything else at all.

This is the enclosed front porch of your house. Your front yard lies to the south, and you can re-enter your house to the north.

Do you want to get arrested for indecent exposure?

On the doormat is a pile of junk mail.

Most of the junk mail is from some computer company called Infocom who want you to buy some of their adventure games. Hidden underneath it is an official letter from the local council, dated some two years ago and inexplicably not delivered till now, to the effect that because of the plans to build a new bypass, a demolition order has been served on your house. The date of demolition is today's date.

You would be no safer there.

The bulldozer, which you may have noticed outside, has just pushed your house down on top of you.

You reach the site of what was your house. It is now a heap of rubble.

Mr. Prosser looks sheepishly triumphant, a trick not a lot of people can do, as it requires a lot of technically complex deltoid muscle work.

You can enter your house to the north, a path leads around the house to the northeast and northwest, and a country lane is visible to the south.

All that lies between your house and a huge yellow bulldozer bearing down on it is a few yards of mud. Nearby is a man called Prosser, from the local council. He is startled to see you emerge from the house, and yells to you to get out of the way as it's got to be knocked down.

The bulldozer plows into the side of your house.

The bulldozer advances slowly toward your house.

The wall of your house collapses in a cloud of dust, and a stray flying brick hits you squarely on the back of the head. You fall to the ground, and try to think of some suitable last words, but what with the confusion of the moment and the spinning of your head, you are unable to compose anything pithy and expire in silence.

You keep out of this, you're dead. An ambulance arrives.

You keep out of this, you're dead and should be concentrating on developing a good firm rigor mortis. You are put in the ambulance, which starts towards the mortuary.

For a dead person you are talking too much. Just as the ambulance turns into the gates of the mortuary a Vagon Constructor fleet arrives and demolishes the Earth to make way for a new hyperspace bypass.

It's one of those really big bulldozers that can actually crush other

bulldozers, let alone houses.

You are lying directly in the path of the advancing bulldozer. Prosser yells at you to for crissake move!!!

The bulldozer thunders towards you. Prosser is vainly yelling at you to get out of the way, but you can't hear him over the noise. The ground is shaking beneath you as you lie in the mud.

The noise of the giant bulldozer advancing on you is now so violently loud that you can't even hear Prosser yelling to warn you that you will be killed if you don't get the hell out of the way. You just see him gesticulating wildly. The ground is shaking beneath you as the bulldozer thunders towards you.

With a terrible grinding of gears the huge yellow bulldozer comes to an abrupt halt just in front of you. It shakes, shudders, and emits noxious substances all over your rose bed. Prosser is incoherent with rage.

|

Moments later your friend, Ford Prefect, arrives. He is carrying a battered leather satchel. He hardly seems to notice your predicament, but keeps glancing nervously into the sky. He says "Hello, Arthur," takes a towel from his satchel, and offers it to you.

The bulldozer rumbles straight toward you!

Mr. Prosser, the foreman of the wrecking crew, is standing near the bulldozer.

Prosser seems too preoccupied with this recent turn of events to give your remarks much consideration. He is running off and saying a number of things about his mother in a high voice.

Prosser can't hear you from here.

Prosser starts to explain the local planning regulations and says, by way of reassurance, that you will probably be rehoused within a couple of years.

"Please step aside as I need to be able to knock your house down."

He is much impressed with it and says "You must have the same aunt I have.

Prosser thanks you, wipes the mud off his boots with your towel, and hands it back to you.

Prosser takes the Guide from you, has a quick look at it, says he doesn't read that kind of rubbish, and hands it back to you.

Prosser says thank you but he wouldn't be seen dead with that kind of thing slung over his shoulder.

You're already as close to him as any reasonable person would ever want to get.

You swing a punch at him, but he ducks away and insists that this is incorrect procedure.

The brick narrowly misses him, but mucks up all his fancy facial work.

This is the last moment of satisfaction you will experience for some time.

Ford Prefect is here.

Ford explains that it has been demolished. Seeing that you seem a little upset by this, he tries to make you feel better by saying that there are an awful lot of little planets like that around, and the Earth wasn't even a particularly nice one. "I was stuck there for fifteen years," he adds.

"How do you think I felt about that?"

|

Somehow this fails to cheer you up.

"Because you're going to need a very stiff drink. I'll explain more when we get to the pub."

In a state of some anxiety and confusion you follow Ford down the lane...

Ford Prefect looks uncomfortable and glances at the sky. He tries again to give you the towel.

Ford says "There's no time to hang around in the mud! It's vitally important that we go to the Horse and Groom!"

Ford urges you to go with him to the pub. He picks up his satchel and hurries off to the country lane.

Ford enters from the north.

"Come along, Arthur," says Ford impatiently, and enters the pub. Ford rushes after you.

You can't. It's not yours. It's Ford's and it's private.

Ford says "Er, look, thanks for lending me the towel...Been nice knowing you. Go to go now..." He gives you an uncomfortable smile and walks off down the country lane, whistling an uncomfortable tune.

It is caked with mud.

This is the rear yard of your house. It is a rather pleasant place. The sun is shining, birdies are tweeting, it looks like a nice day for a walk. A path leads around the house to the southeast and southwest. The road runs from your house, which lies to the north, to the village pub, which lies to the west.

Half a mile up the road you see the shape of the huge bulldozer heaving itself around the middle of the cloud of brick dust which is all that remains of your home.

|

As you start to run up the lane towards it, a small dog runs up to you, yapping.

The dog carries on yapping for a moment and then gulps uncomfortably.

The dog is in a very bad mood and prefers to bite your hand, which it does.

The cheese sandwich lies ignored in the roadside dust.

The dog is deeply moved. With powerful sweeps of its tail it indicates that it regards this cheese sandwich as one of the great cheese sandwiches. Nine out of ten pet owners could happen by at this point expressing any preference they pleased, but this dog would spurn both them and all their tins. This is a dog which has met its main sandwich. It eats with passion and ignores a passing microscopic space fleet.

The pub is pleasant and cheerful and full of pleasant and cheerful people who don't know that they've got about twelve minutes to live and are therefore having a spot of lunch. There is some music playing on an old jukebox. The exit lies to the east.

Ford buys lots of beer and offers half of it to you, telling you you're going to need it. "Muscle relaxant..." he says, impenetrably.

Behind the bar is the usual array of bottles and glasses and soggy beermats, some packets of peanuts, and a plate of uninviting cheese sandwiches.

It is a Walker Brothers song, called "The Sun Ain't Gonna Shine Anymore." The next song is "Get Back" by the Beatles.

The record is "Tie a Yellow Ribbon." You can't stand it, and you are quite pleased to think that this is probably the very last time ever that it will be heard.

The song is "Hey Jude" by the Beatles, which was the first single they recorded on their own Apple label, and one of their most successful songs ever. It's a particular favorite of yours, and spending a moment or two listening to it calms you down, and cheers you up.

There is a barman serving at the bar.

"I'll sell it to you..."

The barman ignores you and continues polishing the other end of the bar.

You can hear the noise of your house being demolished in the distance.

The taste of the beer sours in your mouth.

|

You get drunk and have a terrific time for twelve minutes, are the life and soul of the pub, tell some really great stories, make everyone laugh a lot, and they all clap you on the back and tell you what a great chap you are and the Earth then gets unexpectedly demolished to make way for a hyperspace bypass. You wake up with a hangover which lasts for all eternity.

There is the sound of a muffled crash in the distance, which Ford explains is nothing to worry about, probably just your house being knocked down.

It is really extremely pleasant stuff. It has a very good dry, nutty flavour, a little light froth on top, and a deep colour. It is at exactly room temperature. You reflect that the world cannot be all bad when there are such pleasures as this in it.

|

Ford goes on to add that the world is going to end in about twelve minutes.

It's very good beer, brewed by a small local company and properly conditioned and served in this pub. You particularly like its flavour, which is one of the reasons why you woke up feeling so wretched this morning. You were at somebody's birthday party here in the pub last night.

|

You begin to relax and enjoy yourself, so that when Ford Prefect happens to mention that he is in fact from a small planet somewhere in the vicinity of Betelgeuse, and not from Guildford as he usually claims, you take it in your stride, and say "Oh yes, which part?"

Ford Prefect has already bought an enormous quantity for you!

The barman sells you a pack of peanuts. This will be useful for replacing the protein you will lose going through the matter transference beam, a tip you picked up from the Hitchhiker's Guide to the Galaxy.

You feel a little stronger as the peanuts replace some of the protein you lost in the matter transference beam. You are going to need all your strength.

However much you clear your throat, wave your forefinger, or wiggle your eyebrows, the barman pays no attention to you, but carries on wiping another part of the bar.

The barman snaps "Hands off until you pay for it!"

The barman gives you one of the cheese and pickle sandwiches. The bread is like the stuff that new stereos come packed in, the cheese would be great for rubbing out spelling mistakes, and margarine and pickle have performed some unedifying chemical reaction together to produce something that shouldn't be, but it, turquoise. Since it is clearly unfit for human consumption you are grateful to be charged only a pound for it.

Not a pleasant experience. You are astonished that any planet on which life has been evolving for 4.6 billion years cannot produce a better cheese sandwich than this, and wonder if all is as it seems.

It is one of the least rewarding taste experiences you can recall.

Few cheese sandwiches have bestowed as little benefit on their eaters as this one bestows on you. Its nutritional value is very slight.

It tastes terrible. You swallow it with revulsion, and derive no

benefit from it whatsoever.

With a noise like a cross between Krakatoa and Led Zeppelins' farewell concert, a huge fleet of Vagon Constructor ships flies directly overhead and announces that the Earth will be demolished to make way for a new hyperspace bypass in "two of your Earth minutes."

In all the turmoil, the thing your aunt gave you drops out of your pocket and rolls away. It is the least of your worries. Anyway, you've been trying to get rid of the thing for years.

The vast yellow ships thunder monstrosly across the sky, spreading waves of terror and panic in their wake. The voice of the Vagon Captain slams across the country, insisting that all the planning charts and demolition orders have been available at the local planning office in Alpha Centauri for "fifty of your Earth years" and that it is therefore far too late to start making a fuss about it now.

Throughout the noise, Ford is shouting at you. He has removed something from his satchel, but has accidentally dropped it at your feet. It looks like a small black device.

Fierce gales are now whipping across the land, thunder is banging continuously through the air in the wake of the giant ships.

Ford seems to be fighting against the wind to try and reach you, but the wind is too fierce. Further announcements from the Vagon Captain make it clear that the Earth will be demolished in just a few seconds from now.

|

Through the blinding rain, you see lights flickering on the small black device.

The Earth is destroyed by the Vagon fleet.

The fleet consists of terrifying numbers of huge, ugly, yellow Vagon ships, all scarred with the results of many such past demolition jobs. Chicago's John Hancock tower, knocked about a bit and painted yellow, is what they each look like. That is, knocked about a bit, painted yellow, and flying.

YOU-ARE-FORD STUFF:

In front of you lies the house of a friend of yours called Arthur Dent. He is lying in front of a bulldozer, you have no idea why. You have no idea about most things concerning Arthur, including why you regard him as a friend, but you do, and must therefore return his towel before you leave.

|

A few feet away stands an impatient man. There seems to be a bit of an atmosphere.

You walk around to the other side of the bulldozer. The man called Prosser is standing here, looking cross and frustrated. Realising that you are a friend of Arthur's he starts to talk at you. He says that this sort of protest is all very well, but what Mr. Dent must realise is that he's had plenty of time to make any formal protest at the proper time and place, and that spending months going through the appropriate official channels, filling in the appropriate official forms, and going to the appropriate official public hearings is the right way of going about it, whereas just lying around whimsically in the mud is not. He says that he personally hates mud and despises the sort of people who lie in it.

Prosser blinks in astonishment. "You mean, go and lie in the mud in

his place...?" You explain that the only way Arthur will move is if someone else takes over for him. Prosser shakes his head in such a manner as to suggest that he is very weary of the world, and you tactfully forebear from mentioning that it won't be troubling him much longer. Reluctantly, he agrees and you both walk back to where Arthur is lying.

You rapidly conclude the business. Prosser lies in the mud. Arthur, bewildered, nevertheless stands up and appears ready to follow you to the pub.

You are hurrying up a country lane. The sky is light and clear, but you keep glancing at it with apprehension because you know that it will shortly be torn apart by Vogon ships, and that the hills and trees around you will just burn up and blow away, and you hope there's time for a quick drink beforehand.

You hope to be able to hitch a ride aboard a Vogon Constructor ship but are anxious because it's so long since you've been through a matter transference beam.

Arthur Dent is here.

Arthur looks too confused to respond.

Explicably, Arthur takes no notice of the towel which, magnificently, you are trying to return to him. Instead, he says (in rather stilted language), "Ford, what about my home?"

You start guiltily. Does he actually KNOW that the Earth is about to be destroyed? You start to ask him, then you stop. If he knows, what the Zark is he doing lying down here in the mud in front of...

You look around. You notice the bulldozer properly for the first time. You notice Arthur's house. You notice the workmen. The penny drops. His HOUSE is about to be demolished. You feel like a complete...what's the word?

Thank you. An idiot is exactly what you feel like.

No, actually, "idiot" was the word I was looking for.

In a reckless moment you go completely mad and decide that you ought to take Arthur with you. In a much saner moment, you realise that this is stupid and change your mind. In another reckless moment you realise that though it's stupid you're going to do it anyway. You comfort yourself with the thought that some of life's greatest decisions get taken rashly on the spur of the moment.

And so, of course, do some of the most stupid.

Arthur is rambling on about something. He seems more concerned about a man called Prosser than anything else.

Arthur takes it, sniffs it suspiciously, and wisely decides that it's safer in his pocket than in his stomach.

You feel a little uneasy about something.

You still feel uneasy.

The sense of uneasiness which you have been so busy ignoring now utterly engulfs you, as you realise that you have broken one of the fundamental rules of time travel, which is this: "Do as you would have done by." The entire rational foundation of the Universe

crashes and within a few seconds the whole of creation ceases ever to have exis

Arthur follows you.

You hear a muffled crash in the distance. It is probably Arthur's little house getting knocked down, which is what you tell him when he asks. This does seem to upset him, and he goes tearing out of the door.]

|

Out of the window, you see him running up the lane. A small dog runs after him yapping

-and he throws it the cheese sandwich. The dog devours the sandwich with passion, and ignores a passing microscopic space fleet.

-but he ignores it. The small dog gulps uncomfortably.

You run up the lane after Arthur.

You pass a serene dog. Fate cannot harm him, he has dined today.

You pass an irritable and dispeptic dog who yaps at you.

You order six pints of bitter - three for you, three for Arthur.

According to the Hitchhiker's Guide to the Galaxy this should cushion your system against the coming shock of the matter transference beam.]

|

In order to start preparing Arthur for the shocks coming to him, you mention that you are in fact from a different planet but it makes little impression. This surprises you, since you thought it might be the sort of thing that would interest people.

You buy yourself three pints of beer, which you calculate is what you will need to cushion your system against the shock of the matter transference beam you will shortly be going through. This is a tip you picked up from the Hitchhiker's Guide to the Galaxy.

It goes down well. You decide that the time has come to tell Arthur that the world is about to end. You tell him. Arthur is completely unworried. You wonder what sort of news it would take to disturb him. It goes down very well.

It's an excellent brew. At least they managed to get something right on this benighted planet. However, the more you enjoy the beer the more you feel it's a real pity about what's going to happen here - but what can you do? You tell Arthur that the world is about to come to an end, but he seems unperturbed. Curious.

The more you enjoy it the sadder you get.

Right on schedule (according to the news you picked up last night on your Sub-Etha Sens-O-Matic), a huge fleet of Vogon constructor ships hurtle noisily through the sky. Time is very, very short. Storms break in the wake of the ships, the wind whips at you and makes it difficult for you to stand. You grab hold of a tree.

The electronic Thumb in your hand begins to whine and pulsate. Lights flash across it's surface. You fumble with it as you try to hold onto the tree against the fierce wind. It falls to the ground near Arthur's feet.

You remove the electronic Thumb from your satchel. Lights pulsate across its surface. You fumble with it as you try to hold onto the tree against the fierce wind. It falls to the ground near Arthur's feet.

You wish you had your electronic thumb with you now.

Arthur is struggling desperately towards you. The end of this planet is now only seconds away.

You struggle to reach the thumb, but the wind is too fierce and you are driven back. Fortunately, at this point, Arthur picks up the Thumb, and somehow manages to push the right button, but for some reason the Thumb merely makes some feeble clicking noises.

However often you do it, you are still stunned by the shock of dematerialisation. The scene around is ripped away like a flimsy backcloth, and you are in...

TRAAL STUFF:

The effect is decorative rather than helpful.

The Beast roars your name with relish, and explains that once he has eaten you, your name will be added to his list of remembrance.

You stumble in what you hope is a westerly direction, but as you have a towel wrapped around your head you can't see where you are going and wander around in circles. Luckily, the Beast thinks it can't see you.

It is, however, getting a little puzzled that something it can't see should be stumbling round its courtyard so conspicuously.

The Ravenous Bugblatter Beast is for a moment completely bewildered. It is such a mind-bogglingly stupid animal it thinks that if you can't see it, it can't see you. You have a few seconds before it realises its mistake.

There's no need for that. It's not like there's a Ravenous Bugblatter Beast around, or something.

You unwrap the towel from your head. You see that you have wandered round in circles and have ended up right beside the memorial. Unfortunately, the Beast has also caught sight of you again. All this fooling around has made it doubly angry and hungry. With a headsplitting bellow it tears you apart with its Vast-Pain claws.

The beast, noticing that you can see him again, decides that he can see you, and proceeds to tear you into small edible chunks.

This is the lair of the Ravenous Bugblatter Beast of Traal. There is an exit to the east.

The huge shadowy form whips its evil smelling tail away from where it had been resting under your nose and bellows a brain-shattering roar at you. By suddenly popping up out of nowhere you have disturbed its train of thought. However, since its train of thought was the usual one, and in fact the only one it knows, which goes like this "hungry ... hungry to chug along again."

It turns to face you, and you see its Lasero-Zap eyes, its Swivel Shear Teeth, and its several dozen tungsten carbide Vast-Pain claws, forged in the sun furnaces of Zangrijad. It has skin like a motorway and breath like a 747. It advances on you, and roars out a demand that you tell it your name.

You have emerged from the lair into a large walled courtyard. Strewn around it are a profusion of gnawed bones bleaching in the sun. Just in case the significance of these fails to strike you, there is also, in the middle of the courtyard a stone memorial on which the Beast has roughly carved the names of all the victims he has already eaten. Lying on the ground are some sharp stones. There is an exit to the west.

You barely manage to get the first letter roughly chipped onto the stone when a bellow or rage from the Beast hurls you spinning through the air.

You cannot see anything and have lost your bearings. You stumble hopelessly

and begin to arouse the Bugblatter Beast's suspicions. It may be stupid but it's not THAT stupid.

The Beast stops in its tracks, deeply impressed. It asks you where you got it. You explain that your aunt gave it to you for Xmas. The Beast compliments you on the quality of your aunts, and complains that his aunts are complete horrors. He then continues his dreadful attack.

A footling effort. The Beast laughs at you. The shock waves of his bellows push you back.

Bellowing with rage, the Beast charges after you.

With a headsplitting roar, the Ravenous Bugblatter Beast charges towards you. The Beast is nearly upon you.

With a vast savage roar, the Beast tears you limb from limb with his tungsten carbide Vast-Pain claws and ... well, do you really want to know the rest? The point is that you have died.

Whose name? The Beast's name? Your aunt's name? One of the Infinite Unknowable names of Buddha? How about the name of Fred who runs (or rather ran) your local chip shop? At least that's a short name - you might have time to write it before the Beast eats you.

Concentrate. Learn to distinguish between genuinely helpful suggestions and mere sarcasm.

You scratch away at the stone. It's not your best writing, since you have a mounting sense of panic and a towel wrapped around your head. However, it suffices...

suddenly sees your name freshly carved on his memorial of remembrance.

Mystery solved. It realises that he must have eaten you already in a fit of absent-mindedness. (Its mind is very very small and quite frequently absent.) It decides to give up the rest of its afternoon to the twin arts of digestion and contemplation. It settles down for a snooze.

|

Near you in the dust you notice the thing your aunt gave you. This surprises you, since you are certain you had dropped it or thrown it away or lost it or given it to your sister for Xmas.

sees the name "Arthur Dent" freshly carved on the memorial. This doesn't ring any bells with the Beast. It roars with fury, and eyes the thing it can't see because it's got a towel on it's head (i.e. you) with deepening suspicion.

suddenly sees its own name freshly carved on the memorial. This disconcerts it for a moment as it has no recollection of eating itself. Slowly it dawns on the creature that some is trying to make a fool of it. It starts to look for you again.

Just as the Beast is trying to work out where you've disappeared to, it The Beast, benighted creature that it is, still thinks it can't see you. However, it gets so irritated by having an invisible object stumbling around its courtyard in such a hopeless way that it swipes out angrily with one of its Tungsten Carbide Vast-Pain claws and life in the Universe has to carry on without you.

HEART-OF-GOLD STUFF:

This is a short corridor with doors at the northern and southern ends.

In addition, a ladder leads upward.

That door leads to the Infinite Improbability Drive chamber. It's supposed to be a terribly dangerous area of the ship. Are you sure you want to go in there?

Absolutely sure?

I can tell you don't want to really. You are in the corridor. You have very wisely decided not to go into the Improbability Drive. Telegrams arrive from well-wishers in all corners of the Galaxy congratulating you on your prudence and wisdom. These cheer you up immensely. You stride along with a spring in your step, leaving the entrance to the Improbability Drive safely behind you.

What? Your joking, of course. Can I ask you to reconsider?

I knew you couldn't possibly be serious about entering that horribly dangerous area.

This is the secondary entry bay for the Heart of Gold. A corridor lies to the south.

You are in the Improbability Drive chamber. Nothing happens; there is nothing to see.

I mean it! There's nothing to see here!

Okay, okay, there are a FEW things to see here.

This is the room that houses the powerful Infinite Improbability Generator that drives the Heart of Gold. The exit is to the north.

Infinite Improbability Drive

You are disoriented for a moment. The blackness swims away like a shoal of eels who have just seen something that eels like a lot half a mile away... Every molecule in your body gets pulled away from every other molecule in your body. Then suddenly they snap back together again like elastic, and you find, with a dizzy head and very sore molecules, that you are in...

A misty light spins round your head. You fall into what seems horribly like a bottomless pit. Suddenly, you hit the bottom so hard that you wish it had been bottomless...

GUIDE STUFF:

There is a copy of The Hitchhiker's Guide to the Galaxy here.

The Guide checks through its Sub-Etha-Net database and eventually comes up with the following entry:

The editor responsible for entries under this heading has been out to lunch for a couple of years now and is expected back soon, at which point there will be rapid updates. Until then, the best thing is not to panic, unless your situation is really a life or death one, in which case, sure, go ahead, panic.

A towel is the single most useful thing (other than The Guide) that an Inter-Galactic Hitchhiker can have. Its uses include travel, combat, protection from the elements, communications, hand-drying and reassurance. Towels also have great symbolic value for hitchhikers, and there are now many points of honour connected with them. For instance, you should never mock the towel of another, even if it has little pink and blue flowers on it. You should never do something to somebody else's towel that you would not want them to do to yours. And, if you borrow the towel of another, you MUST return it before leaving their world.

The Electronic Sub-Etha Auto Hitching Thumb is a very wonderful thing, but should not be mistreated. If you issue the appropriate command while a ship is near, you will be transported to that ship. If there is no ship in the vicinity you will place a heavy strain on the Thumb's logic circuits, which could lead to malfunction. The Thumb is manufactured by the Sirius Cybernetics Corporation and carries the usual Sirius Cybernetics Corporation life-time guarantees..

There is a strong body of opinion which holds that this is not water at all, despite all the claims on the label about how pure the spring is supposed to be, and all the tosh about sparkling babbling brooks and so on. There is something highly suspect about the water on Santraginus Five, as anyone who's ever met any of their fish will tell you.

The Ravenous Bugblatter Beast of Traal is a mind-bogglingly stupid animal. It has almost no capacity at all for learning from experience and is therefore surprised by virtually everything that ever happens to it. Here is an example of how stupid it is: it thinks that if you can't see it, it can't see you.

|

Its behavior would be quite endearing if it wasn't spoilt by this one thing: it is the most violently carnivorous creature in the Galaxy. Avoid, avoid, avoid.

Time travel text hasn't been written yet.

A thoroughly unpleasant means of travelling which involves tearing you apart in once place and slamming you back together in another. It is at least preferable to the older method in which disassembled people would be transmitted down telephone lines and arrive in a thoroughly garbled and sometimes completely disconnected state. You should have a drink or two or three before going through one. You are likely to lose protein, and will be weak and groggy if you don't take some as soon as possible after the transference. See also the entry about Galaxia Woonbeam, the author of "Slimmer's Guide to Weightloss During Matter Disassembly Transition."

This text is currently the subject of the biggest suit for criminal negligence damages in history and is unavailable at this time.

Mostly harmless.

That is one of the Great Unanswered Questions. For a list of the others, consult the guide.

VERB DEFAULTS:

Maximum verbosity.

Brief descriptions.

Super-brief descriptions.

You have a big blinding throbber.

You feel weak.

You are in good-health.

a splitting headache

Do you wish to leave the game? (Y is affirmative):

Do you wish to restart? (Y is affirmative):

Restarting.

Would you like to restart the game from the beginning, restore a saved game position, or end this session of the game? (Type RESTART, RESTORE, or QUIT): >

We are about to give you your score. Put on your peril sensitive sunglasses now. (Hit the RETURN or ENTER key when ready.)

Your score is <> of a possible 400, in <> moves.

I don't think that <> is sleeping.

Nobody seems to be awaiting your answer.

After a moment's thought, <> denies any knowledge of <>

(Rather disingenuous, if you ask me.)

Unsurprisingly, <> is not likely to oblige.

You are already in <>

You can't get into <>
 You are now in <>
 (with the toothbrush)
 You have nothing to brush.
 You can't brush things with <>
 Toothbrushes are generally meant for teeth.
 Congratulations on your fine dental hygiene.
 Your blazing gaze is insufficient.
 <> isn't for sale.
 You have no carving instrument.
 Use prepositions to indicate precisely what you want to do: LOOK AT the
 object, LOOK INSIDE it, LOOK UNDER it, etc.
 It is now much cleaner.
 You can't climb onto <>
 There's no way to close <>
 <> is now closed.
 You cannot close that.
 You can't consult <>
 You have lost your mind.
 You can't cross that!
 Such language!
 I doubt that the "cutting edge" of <> is adequate.
 You are now on your feet.
 You doze for several minutes.
 You aren't lying down!
 You can't drink that!
 How peculiar!
 Stuffing <> in your mouth does little to help at this point.
 This is family entertainment, not a video nasty.
 Not difficult at all, considering how enjoyable <> is.
 You are so keen on escape that you literally leap through the fabric
 of the space-time continuum. You wake up in a shack in tenth-century
 Earth. It is early morning. There is a dressing gown, a toothbrush, and a
 picture of the lady you love on the mattress-side table. Before you have
 a chance to move, Mongol hordes sweep magnificently across the plains of
 central Asia and knock down your shack with you in it. They burn the
 remains of your shack, with you in it. You lose interest in the rest
 of the game.
 It's closed.
 You see nothing special about <>
 There's nothing to fill it with.
 Within six feet of your head, assuming you haven't left that somewhere.
 You're around here somewhere...
 You have it!
 It's right in front of you.
 You're the magician!
 As far as you can tell, <> has it.
 You'll have to do that yourself.
 <> is right here!
 You must specify a footnote number, as in "FOOTNOTE 6".
 In case anybody is interested, this is a quotation from a letter written
 by Keats, and thus he becomes the first major 19th Century British poet to
 feature in a computer game.

Bob Dylan, 1969.

There is no Footnote <>

That's easy for you to say since you don't even have it.

<> refuses your offer.

You can't give <> to <>

<> bows his head to you in greeting.

Only schizophrenics say "Hello" to <>

Nice weather we've been having lately.

If you're really stuck, maps and InvisiClues hint booklets are available.

If you have misplaced the order form that came in your package, send us a note at:

P.O. Box 620|

Garden City, NY 11530|

and we'll be happy to send you an order form.

There's no place to hide here.

Why hide it when <> isn't interested in it.

From what? From whom? Why?

You don't have a Thumb!

You are obviously letting things get to you. You should learn to relax a little.

Nobody's home.

Why knock on <>

I'd sooner kiss a pig.

It is already off.

<> is now off.

You can't turn that off.

It is already on.

<> is now on.

You can't turn that on.

You can't land that.

You can't launch that by saying "launch"!

That would be a good trick.

This was not a safe place to try jumping. You should have looked before you leaped.

At the moment, <> makes no sound.

There is nothing behind <>

There is nothing special to be seen.

There is nothing on <>

All you can tell is that <> is closed.

It's empty (not counting you).

It's empty.

It seems that <> is closed.

You can't look inside <>

You're wearing it!

You're holding it!

There is nothing but dust there.

I'm not sure that <> can be melted.

Why juggle objects?

Moving <> reveals nothing.

You can't move <>

You sound rather negative.

You must tell me how to do that to <>

<> is now open.

Not surprised.
You can't pick that!
This has no effect.
It's usually impolite to point.
You can't pour that!
You can't push things to that.
You can't do that.
Inspection reveals that <> isn't open.
How can you do that?
<> is already in <>
There's no room.
That hiding place is too obvious.
There's no good surface on <>
You can't put anything under that.
What a (ahem!) strange idea.
What a maroon!
It's not open.
It's empty.
You reach into <> and feel something.
It is impossible to read in the dark.
How does one look through <>
How can you read <>
It's not in need of replacement.
It is hardly likely that <> is interested.
You must address <> directly.
You'll have to open it, first.
You find nothing unusual.
Why would you send for <>
You can't take it; thus, you can't shake it!
There's no point in shaking that.
You'll never sharpen anything with that!
Don't ever bother applying for a job as an armaments expert.
That would be a waste of time.
Wasn't that fun?
Sleep where?
It smells just like <>
You can't spin that!
How singularly useless.
You are now standing.
You are already standing.
There's nothing to swim in!
You are already wearing it.
You already have it.
You can't reach inside a closed container.
You are in it!
It slips through your fumbling fingers and falls onto the carpet with a nerve shattering bang. It doesn't do anything else.
It dances by you like a thing possessed.
You make a lunge for it, but the whole wall spins nauseatingly away from you. The floor gives you a light tap on the forehead.
You're certainly picking the tough tasks. The floor is behaving like a trampoline on an ice rink.
You try, but miss it by a good eighteen inches. The wall jostles you

rather rudely.
 The floor is behaving like something they've been working on for years
 at Disneyland.
 Okay, you're no longer wearing <>
 You aren't wearing that!
 You can't do that. At least, not in this game you can't.
 <> looks at you expectantly, as though he thought you were about to talk.
 You can't talk to <>
 You do so, but <> seems less than overjoyed.
 You hit your head against <> as you attempt this feat.
 That would involve quite a contortion!
 You can't throw anything off that!
 You can't tie <>
 You could certainly never tie it with that!
 This has no effect.
 This cannot be tied, so it cannot be untied!
 Did you have any particular direction in mind?
 Time passes...
 It's already here!
 You will probably be waiting quite a while.
 Despite your friendly nature, <> isn't likely to respond.
 You can't wear <>
 You're already wearing <>
 You are now wearing <>
 Good question.
 Well, what about it?
 That's not a person!
 You begin to get a sore throat.
 You sound rather positive.
 Your load is too heavy.
 It's a little too heavy, especially in light of your exhaustion.
 You're holding too many things already.
 You're not carrying <>
 Impossible since <> is closed.
 It is pitch black.
 (providing light)
 (being worn)
 (outside the
 Sitting on the <> is:
 It looks like <> is holding:
 You just bumped into something sharp.
 |
 **** You have died ****|
 |
 You are clearly insane.
 You can't be serious.
 Not bloody likely.
 You're not going anywhere until you get out of the <>
 With a splash, <> plunges into the water.
 Look around you.
 It's too dark to see!
 You can't go that way.
 It is now pitch black.

It is already open.
It is already closed.
You can't see that anymore.
You can't do that while you're lying down!
With a towel wrapped around your head!?!
A brave, Zen-like effort. It fails.
You already are.
You are now lying on the ground.
Talking to yourself is said to be a sign of impending mental collapse.
You are obviously awake already.
You already have it.
You don't need my help to do that!
You're right here!
You're the earthman, Arthur Dent.
Walking around the room reveals nothing new. If you want to move elsewhere,
simply indicate the desired direction.
You're talking complete nonsense, pull yourself together.
That's for you to find out.

PARSER STUFF:

There isn't anything to <>
Be specific: what object do you want to <>
I beg your pardon?
I found too many nouns in that sentence.
Please consult your manual for the correct way to talk to characters.
I don't know the word "<>"
I can't use the word "<>"
I can't find a verb in that sentence!
I don't understand that sentence.
I can't answer that question.
What do you want to <>
"I don't understand! What are you referring to?"
There seems to be a noun missing in that sentence.
(How about the <>)
You're not holding all those things!
You're not holding that!
You're not holding <>
I can't use multiple direct objects with "<>"
Those things aren't here!
You'll have to be more specific, I'm afraid.
You can't see any <> here.
Looking confused, <> says, "I don't see any <> here!"
You wouldn't find any <> there.
You can't see any <> here.
That sentence doesn't make sense.
I don't see what you're referring to.

State

FYI

-MIKE

Following are public radio stations which are known to be picking up the Infocom-sponsored Hitchhikers Guide to the Galaxy. These are the stations which have made a commitment as of December 5, 1984. More are expected to pick it up during the next few weeks. For dates and times of broadcast, check local listings or call the station. If your area's public radio station is not listed here (approximately 200 are not), call and point out that there are many interested people in your area. The show is being provided to them for no charge - all they have to do is to make a time slot available.

ALABAMA

Birmingham	WBHM
Mobile	WHIL

ALASKA

Barrow	KBRW
Kodiak	KMXR
McGrath	KSKO
Wrangell	KSTK

CALIFORNIA

Berkley	KPFA
Fresno	KVPR
Los Angeles	KCRW-FM
Pasadena	KPOC
Sacramento	KXPR-FM
San Francisco	KCSM-FM

COLORADO

Denver	KUNC-FM
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FLORIDA

Gainesville	WUFT
Jacksonville	WJCT
Miami	WLRN-FM

GEORGIA

Atlanta	WABE
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ILLINOIS

Chicago	WBBZ-FM
	WNIU-FM
Edwardsville	WSEB
Peoria	WGBU
Rock Island	WVIK

IOWA	
Fort Dodge	KTPR
INDIANA	
Indianapolis	WIAN-FM
KANSAS	
Lawrence	KANU
Pierceville	KANZ
LOUISIANA	
Baton Rouge	WRKE
MAINE	
Bangor	MPBN
Portland	KBOO-FM
	KOAP-FM
MASSACHUSETTS	
Boston	WGBH-FM
MICHIGAN	
Detroit	WDET-FM
MINNESOTA	
Minneapolis	KBEM
MISSOURI	
Columbia	KOPN
Point Lookout	KSOZ
Rolla	KUMA
Springfield	KSMU
St. Louis	KWMU
MONTANA	
Missoula	KUPH
NEBRASKA	
Omaha	KIOS
NEW YORK	
Binghamton	WSKG

Canton	WSLU
New York	WNYC-FM
Oswego	WRVO

NORTHCAROLINA

Chapel Hill	WUNC
Charlotte	WFAD
Fayetteville	WFSS

NORTH DAKOTA

Fargo	KDSU
Grand Forks	KFJM

OHIO

Cincinnati	WVXU-FM
Kent	WKSU

OKLAHOMA

Norman	KCOU
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OREGON

Ashland	KSOR
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TENNESSEE

Memphis	WKNO
Nashville	WPLN

TEXAS

Corpus Christi	KKED
Houston	KUHF-FM
	KPTF-FM

UTAH

Logan	KUSU
Salt Lake	KUER

VIRGINIA

Harrisonburg	WMRA
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WASHINGTON

Seattle	KUOW
---------	------

WASHINGTON D.C.	WETA-FM
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WESTVIRGINIA

Charleston

WVPN

WISCONSIN

Kenosha

WPTD

Milwaukee

WYMS-FM

Rhineland

WXPR

THE 100 COMPUTE! Choice AWARDS

We're not shy about what we want. Software that does its job, for one; software that's easy to use and fun to run, for another. And we're not shy about what we like, either. In the pages of *COMPUTE!* magazine, we regularly let you know what's hot and what's not, what personal computer software and hardware is worth the time and money, and what you'd best steer clear of.

Finding the best software isn't always easy, though, even with the blizzard of packages that inundate the offices of *COMPUTE!* magazine each week. We see more in a day than the average user does in a lifetime, something that gives us a perspective unique in computer publishing, where every other magazine concerns itself with only one computer or only one very specialized kind of computing. Since *COMPUTE!* talks to all computer users and

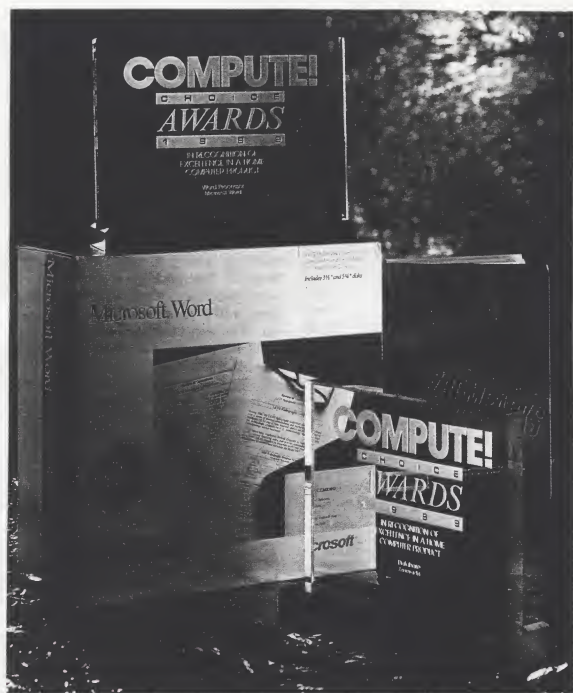
The
Editors
of
COMPUTE!

plays no favorites among machines or applications, we get to see the entire spectrum of products—software that's topnotch, software that's only so-so, and even software that we wouldn't boot up if our lives depended on it.

Sifting through the flotsam and jetsam of personal computing, especially home computing, is our job and our delight. That's why we're proud to introduce the *COMPUTE!* Choice Awards.

These first annual *COMPUTE!* Choice Awards represent our collective opinion about the current state of home computing, a part of the personal computing community that's healthy and growing. That's amply demonstrated by the *COMPUTE!* Choice Awards, which illustrate the excellence in home computing, recognize the exceptional, point out the creative, and note the important.

**Move over Oscar, Emmy,
Tony, and Grammy. Make
room for the *COMPUTE!*
Choice Awards.**



Selected by a panel of editors at COMPUTE! Publications, the Award winners were judged using four criteria. Ideally, winners were to be

- ▶ Of the highest quality
- ▶ Whenever possible, available for more than one kind of home personal computer
- ▶ Important to the home computing market
- ▶ Available—mail-order and discount software stores included—for less than \$250

Not every winner met all the criteria. Some COMPUTE! Choice Award winners are not available for multiple computer formats, for instance. Each winner, however, meets the criteria better than any others nominated in its category.

Because these are the first COMPUTE! Choice Awards, we had the Herculean task of considering any product on the market, no matter

when it was released. That's why, though many are new products, some are old standbys. The 1989 COMPUTE! Choice Awards are, then, our benchmarks, against which all following awards will be compared.

We think we've chosen the very best that home computing has to offer. In fact, we hope that by presenting such awards, *COMPUTE!* magazine can encourage software developers and hardware manufacturers to bring the best applications, games, educational programs, and hardware into the home, the one place where computers can make a difference in everyone's life. We're all home computer users here, too, and we want what you want—the best.

There are more than 13 outstanding home computer products, of course. Other products, lots of other products, deserve mention and attention. We've compiled another list, one larger and more wide-ranging, in this issue. If you don't see your favorite computer product among the COM-

PUTE! Choice Award winners that follow, take a look at the other exceptional products for the home computer user in "The Best of the Rest" (p. 36).

WORD PROCESSOR

Microsoft Word

Microsoft Word combines power, ease of use, and configurability in a standard-setting word processor. In the Macintosh world, *Word* is still the program to beat. Soon after its introduction on the Macintosh, *Word* brought much of that machine's power to the IBM PC.

In addition to the features that we've come to expect in a world-class word processor—spelling checker, thesaurus, macros, and online help—*Word* has glossaries and style sheets that let you customize your word processing to suit your individual needs. What gives *Word* its real character, though, is the seamless way it's driven either by mouse input or by well-designed keyboard commands. *Word's* interface makes the program's power accessible even to novices.

The 1989 COMPUTE! Choice Award for Word Processor goes to *Microsoft Word* for several reasons. The program's outstanding quality and impressive list of features are its most noticeable virtues—it definitely has power to burn. *Word* also gets points for its continued evolution. The program was an early what-you-see-is-what-you-get proponent, and rather than rest on its laurels, Microsoft has continued to improve *Word's* performance. *Word* is also innovative. It was one of the first programs to offer IBM PC users a powerful mouse-driven interface, and it has done much to popularize the mouse in the PC community.

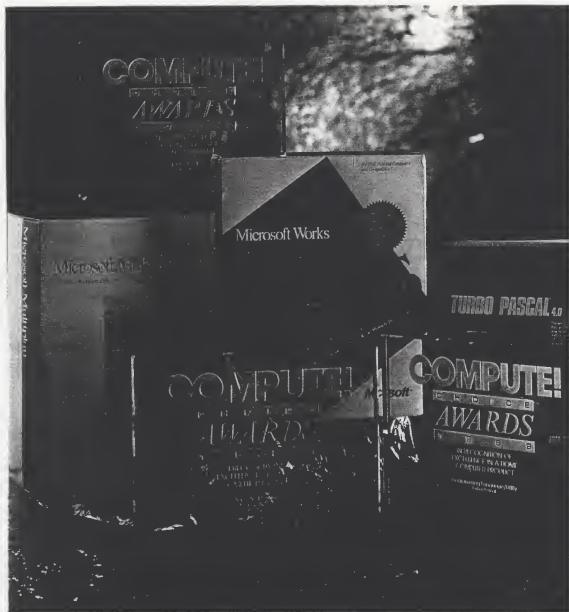
Last, and most importantly, *Word* has continually set and surpassed word processing standards on the two most influential computers in the market today—the IBM PC and the Macintosh.

DATABASE

Zoomracks

Zoomracks is a database with a difference. Instead of a more familiar record-oriented interface, *Zoomracks* uses a patented card-and-rack metaphor.

Zoomracks's main screen looks like a rack of cards displayed horizontally, with the top line of each card



visible. You can scan the deck and zoom in on any card to get a look at its contents. And you can zoom out of any card to get an overview.

This simple and revolutionary idea makes *Zoomracks* one of the fastest and easiest databases to navigate. With full text searching, a powerful macro language, and online help, *Zoomracks* offers all the database features most home and small-business users need.

Zoomracks' card metaphor is not only an influential interface ahead of its time, but also what makes this program so exceptional. *Zoomracks* gets high marks for its macro language as well. The macro language gives the program much of its power and makes *Zoomracks* extendable so that third-party vendors can create and sell their own rackware.

And finally, *Zoomracks* is an example of a program that crosses computer boundaries. *Zoomracks* is available for three important micro-computer platforms—IBM PC, Macintosh, and Atari ST—making the most of a uniform interface while exploiting each system's virtues.

Zoomracks wins the 1989 COMPUTE! Choice Award for Database

because of its innovative design, its power, and its multisystem availability.

SPREADSHEET *Multiplan*

In 1982, *Multiplan* was Microsoft's answer to *VisiCalc*. But while VisiCorp rose and fell with *VisiCalc*, *Multiplan* was just one of Microsoft's many offerings, and it endured to become the most popular entry-level spreadsheet.

Multiplan is fast and powerful, but it wins the 1989 COMPUTE! Choice Award primarily because it's available on so many systems. Few packages work on as many systems as *Multiplan*, which has versions for the Apple II, CP/M, IBM PC, and Macintosh.

Multiplan's speed is notable; the program recalculates spreadsheets at blistering rates. It's easy to use, too—there's no need to learn cryptic commands when you can use menus to choose functions and operations. The program is especially easy to use on mouse-equipped systems.

Multiplan gets along well with other spreadsheets, too, because you

can convert data from other formats.

Although *Multiplan* is no longer Microsoft's top-of-the-line spreadsheet, it does offer macro capabilities and an iteration option. *Multiplan* is a great bargain for such a powerful spreadsheet: \$99 for the Apple II version and \$195 for the other versions.

INTEGRATED SOFTWARE *Microsoft Works*

Works comes from a well-respected software family, so you'd expect it to be good. The package combines a word processor, a spreadsheet, a database, and a telecommunications package. You can find versions for the IBM PC and its compatibles and for the Macintosh.

The word processor is packed full of features, including graphics handling and a spelling checker, and the spreadsheet lets you create business graphics, such as pie charts and bar graphs. If there's a feature missing from any of the applications, you can probably create a macro to accomplish the task.

The nicest feature of *Works* is that it offers the perfect balance between power and price. Many single-application packages pack too much punch for the home user, so *Works'* simplicity helps tremendously. And if you bought the applications separately, you'd spend more than four times the money you'd spend for *Works*.

We chose *Works* for a 1989 COMPUTE! Choice Award because it's easy to use, inexpensive, versatile, and provides just the right amount of power for the home user.

PROGRAMMING LANGUAGE/UTILITY *Turbo Pascal*

Borland International made its mark in the computer industry when it released the incredibly popular *Turbo Pascal* programming language. *Turbo Pascal* was the first truly affordable Pascal compiler. It's quick, capable, and, unlike many compilers, it carries no licensing fees. Today, *Turbo Pascal* is available for MS-DOS and CP/M computers as well as the Macintosh.

Turbo Pascal receives a 1989 COMPUTE! Choice Award for its long-standing popularity, its usability, and its ability to change with the marketplace. Consistently, Borland has kept *Turbo Pascal* up-to-date. When



users requested more features, such as direct support of DOS calls and the ability to use more than 64K of memory for data, Borland responded. When windowing environments became popular, the *Turbo Pascal* editor acquired pull-down menus, requesters, and a resizable editing window.

As a compiler, *Turbo Pascal* is fast—it can compile more than 200 lines per second on a standard 4-MHz MS-DOS machine. As a language, *Turbo Pascal* is complete, offering several predefined functions and procedures. With the use of compiled subprograms called *units*, you can access everything from the disk drive to the graphics screen. For additional support, Borland offers a series of *Toolbox* books which contain sample procedures, functions, and completed programs.

Turbo Pascal has become the standard programming language on MS-DOS computers. Chances are, if a commercial PC program is written in Pascal, it's written in *Turbo Pascal*.

GRAPHICS

Deluxe Paint II

Although it's available for the Apple

IIgs and IBM PC as well, *Deluxe Paint II* started out on the Amiga, a personal computer with no peer when it comes to graphics. To match the capabilities of that graphics computer in a graphics program takes ease of use, reliability, and elegance. *Deluxe Paint II* has all that and more. For these reasons, *Deluxe Paint II* wins the 1989 COMPUTE! Choice Award for Graphics.

Deluxe Paint II took its cue from Macintosh paint programs but added one important element: color. With *Deluxe Paint II*, you paint with light—4096 colors' worth. The program's repertoire includes such advanced features as perspective, custom brushes, resizable standard brushes, and color cycling. You can pick up any part of an image and rotate it, flip it, or create its mirror image. You can easily shrink and expand images. With *Deluxe Paint II*, you can work with two pictures at the same time. When you've finished, you can merge them together.

In all its forms, *Deluxe Paint II* supports the standard and not-so-standard graphics modes on its host computer. Its manual is uniformly excellent and includes everything you need to know and more. Beginners will appreciate the tutorials and the

graphics interface that includes menus and a tool box.

Deluxe Paint is a program you can grow into.

HARDWARE ADD-ON

Hewlett-Packard DeskJet

The Hewlett-Packard DeskJet is an amazing hardware add-on for any IBM PC, PC compatible, or Macintosh personal computer system. An ink-jet printer, the DeskJet nevertheless produces text and graphics almost indistinguishable from laser-printer output.

The under-\$1,000 HP DeskJet sprays characters and pictures onto paper through the nozzles in its disposable printhead. Unlike ink-jet printers of the past, however, it produces a superbly crisp page with a resolution of 300 dots per inch (dpi), the same resolution found in the current generation of laser printers.

The printer comes equipped with a 100-page sheet-feeder tray and uses plain copier paper. Although the DeskJet has but one built-in font (Courier), more than a dozen optional font cartridges are available from HP.

We gave the 1989 COMPUTE! Choice Award for Hardware Add-On to the HP DeskJet for its performance and its price, two equal and vital requirements for home and home-office use.

The DeskJet flawlessly produces the kind of professional-quality text and graphics that, until its arrival, could only have been generated on a far more expensive laser printer. For less than \$1,000 you can print near-typeset-quality reports, newsletters, graphics, and art.

The DeskJet is versatile, too, for although it's easily connected to an IBM PC and PC-compatible computer, it will also produce stunning results with a Macintosh using Orange Micro's Grappler LQ interface.

ARCADE GAME

Tetris

Okay, last time: This is *Tetris* [show red-colored box]. This is your brain [show egg]. This is your brain on *Tetris* [show egg on box, sizzling]. Any questions?

People say this about lots of games, but *Tetris* is, by far, the most



addictive game ever. We can thank some programmers in the Soviet Union for this treasure.

As you play *Tetris*, you try to direct falling blocks so that they build solid rows. No space wars, no tanks, no guns. If only the geopolitical world we live in were so simple.

You don't shoot; you build. You don't move quickly; you manipulate carefully. You can play as fast or as slow as you like, and the game is still fun. It doesn't take long to learn to play *Tetris* well enough to spend 15 minutes on one game.

You have to see this game to appreciate it. But don't check it out if you've got other things to do.

The 1989 COMPUTE! Choice Award for Arcade Game goes to the unconventional *Tetris* because it's easy to play, but hard to master, because it's deceptively simple, but ingeniously complex—and because *Tetris* is available for almost every personal computer.

SIMULATION SOFTWARE

Flight Simulator

These days you can run a train, command a moon mission, captain a submarine, and drive a racecar, all from

your computer. But in the early 1980s, one software package reigned supreme in the world of personal computer simulations—*Flight Simulator*.

Despite the competition, or perhaps because of it, *Flight Simulator* continues to excite the imagination, and retain its standing as the benchmark of computer simulation programs. The program has even spawned add-on scenery disks.

From the cockpit of a Cessna 182, a Learjet, or a World War I-vintage Sopwith Camel, take off and land at airports around the world. Create as many as 30 flight situations that you can save to fly again. You get a view through the windshield and a detailed, accurate, instrumentation panel. Test your flying skills by altering time of day, weather, and seasons.

Flight Simulator garners the COMPUTE! Choice Award for Simulation Software not only because of its depth of design, but also because of its breadth of scope. It operates on almost every personal computer, including the IBM PC and compatibles, Macintosh, Apple II, Atari ST and 8-bit computers, Amiga, and Commodore 64/128. Equally telling are the continuing advancements that have been made with the package. The latest release for the IBM PC, ver-

sion 3.0, builds on a tradition of design excellence.

EDUCATIONAL SOFTWARE

Where in the World Is Carmen Sandiego?

Actually only the first installment in a software series, *Where in the World Is Carmen Sandiego?* succeeds where most other educational software falls flat—not only is it a worthy learning tool, but it's also an entertaining experience in front of the computer.

You play the part of a gumshoe hot on the trail of Carmen Sandiego and her gang of strange-named criminals. The pursuit takes you across the world or, in the sequels, across the U.S.A. or Europe.

As you travel from city to city, you uncover geographical clues about your quarry's new destination. It's up to you to figure out the crook's next tour stop and then beat him or her to that place. The reference materials included with each program are invaluable and make the software as educational as any lesson in looking up facts or delving deep into information. *Where in the World*, for example, contains the *World Almanac*.

The 1989 COMPUTE! Choice Award for Educational Software goes to *Where in the World Is Carmen Sandiego?* and its siblings for several reasons, not the least of which is that the series has set a standard that other educational packages strive for. *Carmen* teaches geography in such an entertaining fashion that learning is nearly painless. Children want to play *Carmen*; that's the single most important hallmark of quality educational software.

Carmen also won points for its presence on a variety of home computer systems, with versions for MS-DOS, Apple II, Commodore 64, and Macintosh. Add to that the fact that *Carmen* is a superb game in either the classroom or the home, and you get a clear winner.

HISTORICAL GAME

Pirates!

Computers can open windows on other worlds, both real and not, an ability admirably demonstrated by *Pirates!*

Pirates! is set in an only partially romanticized Caribbean world of the sixteenth and seventeenth centuries. You assume the role of a privateer or



buccaneer roaming the seas in search of treasure, political alliance, solutions to certain mysteries. You can play the game as a wholly imaginary character or you can simulate a great historical captain.

Either way, you must outfit your craft; hire a crew; and develop seafaring, martial, mercantile, social, and diplomatic skills. While certain aspects of the game evoke an Errol Flynn sensibility, others are more harsh: You can be taken prisoner, you age, and you can lose the loyalty of your crew. Historical reality also figures: Alliances shift, treaties collapse.

Pirates! calls upon a variety of abilities. When voyaging, you must navigate your ship through sometimes-difficult waters and winds. Ship-to-ship combat likewise requires mastery of tight hauls against the wind and carefully aimed cannon fire. No less difficult are negotiations with governments of various ports of call.

We selected *Pirates!* as the 1989 COMPUTE! Choice Award winner in the Historical Game category for its excellent gameplay and its high-quality historical documentation and context. Literate, carefully organized, historically accurate, the manual is an important aspect of *Pirates!*.

Pirates! succeeds on several levels, can be played by adults or children, and remains rewarding no matter how many times its adventures have been sampled.

ROLE PLAYING/ ADVENTURE GAME

Hitchhiker's Guide to the Galaxy

Douglas Addams' popular book trilogy/radio show/TV series, *The Hitchhiker's Guide to the Galaxy*, was the perfect medium to integrate into Infocom's computer-adventure format.

Like all good adventure games, the *Hitchhiker* story doesn't follow a linear path; it transcends space and time. And by working closely with Douglas Addams, the program's authors succeeded in keeping the game faithful to the *Hitchhiker* story.

The *Hitchhiker* story is unique. Briefly put, Arthur Dent wakes up to find that his house is in the path of a proposed freeway and is going to be destroyed. Of course, this problem soon loses impact when Arthur discovers that the entire Earth is to be demolished to make way for an intergalactic bypass. More than anything

else, *The Hitchhiker's Guide to the Galaxy* adventure game is humorous. As Arthur Dent, you'll encounter such bizarre characters as Zaphod Beeblebrox, the erstwhile president of the universe; Marvin, a morosely philosophical robot; and the most ravenous creature in the universe, the Bugblatter Beast of Traal. But after surviving the destruction of Earth in the first few minutes of the game, you're prepared for anything.

For bringing lethal Vagon poetry, Babble fish, and the phrase *Don't Panic!* to computer adventure games, Infocom's *The Hitchhiker's Guide to the Galaxy* is the 1989 COMPUTE! Choice Award winner for Role Playing/Adventure Game.

TELECOMMUNICATIONS

Quantum Computer Services

Computer owners who have added modems to their systems have benefited from a world where fellow enthusiasts are but a phone call away. But for others, telecommunications remains the mysterious stranger on the personal computing horizon. Acoustic couplers, baud rates, parity, and phone lines conjure up images of Matthew Broderick playing war games with the Strategic Air Command, or of E.T. phoning long distance.

The 1989 COMPUTE! Choice Award for Telecommunications goes to Quantum Computer Services for shedding light on the murky waters of electronic communications. Either alone or in conjunction with hardware manufacturers, Quantum offers AppleLink for Apple II users, Q-Link for Commodore 64/128 users, and PC-Link for the MS-DOS community.

Quantum subscribers gain access to information specific to their computer brand. They can attend electronic universities and sit in on panel discussions with industry experts. They can read news, search an encyclopedia, shop, or play games. They can share thoughts, hints, and tips on electronic bulletin boards, keep tabs on the newest public domain and shareware software packages, and discuss the latest hardware developments.

Quantum continues to bring computer users into the electronic fold. The recent agreement to bundle its PC-Link software into Tandy's new Deskmate 3.0 integrated productivity and graphics interface software package promises to increase the legions of personal computing enthusiasts who have made telecommunications a stranger no more. □

ACTIVISION

HOME COMPUTER SOFTWARE

FAX

To : Mike Dornbrook (INFOCOM) cc: Geoffrey Mulligan
From: Winrich Derlien
Date: 09.10.86

Re: Software of the year

The "Software of the Year" is annually selected by six European and one American magazine under the direction of the German "CHIP" magazine.

Winner in the "Entertainment" category is

Hitchhikers Guide to Galaxy.

The award will be handed over on October 16 in Cologne. If you like to send somebody of your company to this event, please let me know.

By the way: Leather Goddesses of Phobos has become Software of the year with another leading magazine, "Happy Computer", in the category "Textadventure".



Regards

Winnie



CC: Steve

HOT LIST™

RECREATIONAL SOFTWARE

This Week	Last Week	Weeks on Chart		
1	2	15		Hitchhiker's Guide to the Galaxy • Infocom • AP, IBM, MAC, C64, AT
2	1	108		Microsoft Flight Simulator • Microsoft • IBM
3	3	112		Flight Simulator II • Sublogic • AP, C64, AT
4	4	81		Lode Runner • Broderbund • AP, IBM, MAC, C64, AT
5	5	64		Sargon III • Hayden Software • AP, IBM, MAC, C64
6	11	128		Zork I • Infocom • AP, IBM, MAC, AT, CP/M, DEC, TIP
7	—	18		Trivia Fever • Professional Software • AP, IBM, MAC, C64
8	6	16		Gato • Spectrum Holobyte • IBM
9	9	128		Wizardry • Sir-Tech Software • AP, IBM
10	7	16		King's Quest • Sierra On-Line • APe, IBM
11	8	65		Ultima III • Origin Systems • AP, IBM, C64, AT
12	10	41		Summer Games • Epyx • AP, C64, AT
13	12	70		Millionaire • Bluechip Software • AP, IBM, MAC, C64
14	15	22		Bruce Lee • Datasoft • AP, IBM, C64, AT
15	19	87		Zaxxon • Datasoft • AP
16	16	123		Deadline • Infocom • AP, IBM, MAC, C64, AT, CP/M, DEC, TIP
17	18	2		Dragonworld • Telarium • AP, IBM, C64
18	13	12		MacAttack • Miles Computing • MAC
19	—	123		Zork II • Infocom • AP, IBM, MAC, AT, CP/M, DEC, TIP
20	14	28		Murder by the Dozen • CBS Software • AP, IBM, MAC, C64

HOME SOFTWARE

1	1	33		Print Shop • Broderbund • AP, C64
2	2	12		Print Shop Graphics Library • Broderbund • AP
3	6	127		Home Acct. • Arrays/Cont. • AP, APc, IBM, MAC, C64, AT, TIP, EPS
4	3	112		Bank Street Writer • Broderbund • AP, APc, IBM, C64, AT
5	4	75		Dollars & Sense • Monogram • AP, APc, IBM, MAC, TIP
6	12	48		Micro Cookbook • Virtual Combinatics • AP, IBM
7	8	31		Tax Advantage • Arrays/Continental • AP, IBM, PCjr, C64, AT
8	5	68		Homeword • Sierra On-Line • AP, IBM, C64, AT
9	13	31		Mac the Knife • Miles Computing • MAC
10	7	11		Music Works • Hayden Software • MAC

SOFTSEL®

This Week	Last Week	Weeks on Chart
1	1	103
2	2	99
3	4	6
4	3	55
5	6	119
6	5	72
7	11	2
8	8	56
9	7	119
10	9	10
11	10	61
12	12	97
13	13	115
14	14	32
15	—	1
16	16	19
17	17	3
18	18	7
19	15	9
20	20	104
21	19	30
22	27	84
23	24	117
24	22	41
25	28	27
26	—	1
27	21	25
28	—	1
29	—	48
30	—	1

RECREATION

Flight Simulator II • Sublogic • AT, C64, AP

Flight Simulator • Microsoft • IBM

Hitchhiker's Guide to the Galaxy • Infocom • MAC, AT, C64, IBM, AP

Sargon III • Hayden Software • AP, C64, IBM, MAC

Zork I • Infocom • AP, DEC, IBM, AT, MAC, TIP

Lode Runner • Broderbund • AT, C64, IBM, AP, MAC



Suspect • Infocom • AP, MAC, IBM, AT

Ultima III • Origin Systems • AP, AT, IBM, C64

Wizardry • Sir-Tech Software • IBM, AP

Trivia Fever • Professional Software • C64, AP, IBM

Millionaire • Bluechip Software • MAC, AP, C64, IBM, AT

Zork III • Infocom • IBM, AP, TRS, MAC, DEC, AT, CP/M, TIP, C64

Zork II • Infocom • TRS, DEC, IBM, AP, AT, CP/M, TIP, MAC

Summer Games • Epyx • AP, C64, AT



Ground Zero • MindSports • MAC

Murder by the Dozen • CBS Software • C64, MAC, IBM, AP

MacAttack • Miles Computing • MAC

Gato • Spectrum Holobyte • IBM

Cutthroats • Infocom • IBM, AP, MAC, AT

Frogger • Sierra On-Line • IBM, AP, AT, C64, VIC, MAC

Transylvania • Penguin Software • AP, C64, MAC

Zaxxon • Datasoft • AP

Deadline • Infocom • DEC, IBM, TRS, AT, C64, CP/M, TIP, MAC, AP

Planetfall • Infocom • MAC, TIP, IBM, CP/M, AP, TRS, DEC, AT, C64

Beyond Castle Wolfenstein • Muse Company • AP, C64

Baron • Bluechip Software • IBM, MAC, C64, AP

Seastalker • Infocom • MAC, C64, IBM, AP, AT

Spy Hunter • Sega Consumer Products • AP, AT, IBM, C64

Witness • Infocom • AT, DEC, C64, AP, MAC, IBM, TRS, TIP



Mac Vegas • Videx • MAC

SOFTSEL®

This Week	Last Week	Weeks on Chart
1	1	99
2	2	95
3	3	51
4	4	115
5	5	115
6	6	52
7	23	2
8	10	6
9	8	57
10	14	111
11	7	100
12	—	6
13	11	5
14	15	113
15	24	32
16	9	28
17	12	23
18	22	26
19	13	68
20	18	93
21	19	80
22	17	2
23	16	15
24	21	11
25	25	78
26	27	21
27	20	49
28	28	3
29	30	45
30	29	37

RECREATION

11/19/84

Flight Simulator II • Sublogic • AT, C64, AP	
Flight Simulator • Microsoft • IBM	
Sargon III • Hayden Software • AP, C64, IBM, MAC	
Zork I • Infocom • CP/M, AP, DEC, IBM, AT, MAC, TIP	
Wizardry • Sir-Tech • IBM, AP	
Ultima III • Origin Systems • AP, AT, IBM, C64	
 Hitchhiker's Guide to the Galaxy • Infocom • MAC, AT, C64, IBM, AP	
Trivia Fever • Professional Software • C64, AP, IBM, PCjr	
Millionaire • Bluechip Software • MAC, AP, C64, IBM, AT	
Zork II • Infocom • TRS, IBM, AP, AT, CP/M, TIP, MAC	
Frogger • Sierra On-Line • IBM, AT, AP, C64, MAC	
 Championship Lode Runner • Broderbund • AP, C64	
Cutthroats • Infocom • IBM, AP, MAC, AT	
Deadline • Infocom • DEC, IBM, TRS, AT, C64, CP/M, MAC, AP	
Sorcerer • Infocom • C64, MAC, TRS, AT, IBM, AP	
Summer Games • Epyx • AP, C64, AT	
Beyond Castle Wolfenstein • Muse Company • C64, APC	
Transylvania • Penguin Software • AP, C64, MAC	
Lode Runner • Broderbund • AT, C64, IBM, AP	
Zork III • Infocom • IBM, AP, TRS, MAC, DEC, AT, CP/M, TIP, C64	
Zaxxon • Datasoft • AP	
Pitstop II • Epyx • C64	
Murder by the Dozen • CBS Software • C64, MAC, IBM, AP	
Bruce Lee • Datasoft • C64, AP, AT	
Ultima II • Sierra On-Line • C64, AT, IBM, AP, PCjr	
Seastalker • Infocom • MAC, C64, IBM, AP, AT	
Enchanter • Infocom • TRS, TIP, AT, IBM, DEC, AP, C64	
Gato • Spectrum Holobyte • IBM, PCjr	
Witness • Infocom • AT, DEC, C64, AP, MAC, IBM, TRS, TIP	
Planetfall • Infocom • TRS, MAC, IBM, CP/M, AP, DEC, AT, C64	

This Week
1
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the Las Vegas MOM Grand on November 15.
Over 100 members of the press covered the
ists, magazine editors, and commercial and
Public interest in your selections of winning
products has been increased worldwide. So b
lowing winners:

Overall Best Seller in A Hot List
1-2-3
Flight Simulator II
Bank Street Writer
MasterType
Simon's Basic
Kids and the Apple
Smartmodem 1200

Most Unusual Name For A Seri
Miles
Mac The Knife

Best Selling New Product in A Ho
HARDWARE
& ACCESSORIES
BOOKS
Using 1-2-3
Six Pak Plus
Mark-Load
Math Blaster!
Dollars & Sense
Summer Games
Symphony

Most Outstanding New Pa
Lotus D
Symphony

Most Titles On A Hot
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EDUCATION
RECREATION
BUSINESS
Software

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Lotus Development
Product Of The Year
Symphony
Lotus D

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■ **MERGE AND UN-MERGE:** Culver City, CA-based software publisher Ashton-Tate (dBase II, dBase III, Framework) agrees to buy E. Hartford, CT-based MultiMate International (MultiMate word processor) for \$19 million. Deal, says Ashton-Tate, will raise that firm's annual revenues by 25 percent to an estimated \$100 million. Meanwhile, distributors First Software, Micro D announce termination of their proposed marriage plan. Union reportedly nixed by accountants for tax reasons.... Inglewood, CA-based distributor Softsel intends "hard sell" of new posture stressing company's role as double-threat firm carrying both hardware, software. Softsel plans new hardware pricing policy with higher dealer profit, separate dealer price book for hardware, eight-page hardware ad insert....

Peripherals supplier Tecmar introduces Phonegate 2400, 2400-baud Hayes-compatible internal modem, telephone interface on 10-inch board for IBM PC, PC/XT, AT, Tandy 1000, Compaq, other PC compatibles. Unit priced at \$789, features support for telephone set, off-hook detection, touch tone, decoding, pulse/touch tone dialing, plus data communications capabilities. Modem includes two software programs: Telephone Management Software, which turns user's computer, telephone into intelligent voice communications system; Respond data communications package. Phonegate 2400 can be combined with Tecmar's Voice Recognition, Voice Companion boards, allowing user to issue verbal commands to computer, leave spoken responses to computer-voiced questions.... Corona Data Systems slashes suggested retail prices up to 49 percent on 400 Series of desktop, transportable IBM PC-compatibles. Two-drive PPC-400-22, 10 Mbyte hard disk PPC-400-XT transportables reduced from \$2,795 to \$1,495 and \$4,295 to \$2,295 respectively, representing 47 percent cut. New prices for desktops show 45 percent reductions: single-drive PC-400-12 from \$2,445 to \$1,345; two-drive PC-400-22 from \$2,650 to \$1,495; 10 Mbyte hard disk PC-400-HD2 from \$4,150 to \$2,295....

Meanwhile, at Zenith Data Systems, downward price adjustments set on certain IBM PC-compatibles in line introduced last May: Z-158 PC desktop, with two microprocessor speeds, drops from \$2,499 to \$2,199 for one-drive 128K RAM model, from \$2,899 to \$2,499 for two-drive 256K RAM model, from \$4,099 to \$3,699 for 10 Mbyte hard disk 256K RAM version; entry-level Z-148 PC desktop drops from \$1,899 to \$1,499 for one-drive 128K RAM system, from \$2,199 to \$1,799 for two-drive 256K RAM version. Transportable Z-138, 24-pounder now tagged at \$1,699, down from \$1,999, for 128K RAM one-drive model, \$1,999, down from \$2,299, for 256K RAM two-drive unit.... TeleVideo Systems, San Jose, CA, bows two fast new daisy wheel printers: \$1,495 TP 780, which is Diablo 630-compatible, offers "print-in-flight" technology with 90 cps (aaa), 67 cps (Shannon) print speed; \$1,195 TP 760, also Diablo 630 command set-compatible, is a 60 cps unit....

Victor Company of Japan, better known here as JVC, shows new one-third height, 3.5-inch micro-sized hard disk drive using single platter. Two models in new JD-38 series, initially to be marketed on OEM basis, are JD-3806M with 5 megabytes formatted capacity, JD-3812M with 10 megabytes formatted capacity. Drives are 1.14 inches high by 4 inches wide by 5.5 inches deep; both feature low weight (1.47 lbs.), low power consumption (no more than 8 watts). Supplier sees wide range of use in portables, small computers.... Accolade, start-up home computer entertainment software supplier based in Cupertino, CA, debuts new joystick-controlled baseball game—Hardball—with graphics, action resembling televised contest. Game features 3-dimensional field perspectives, including centerfield pitcher/batter view, behind-the-plate views of rightfield, leftfield. Player can choose right- or left-handed hurler, throw fast balls, sliders, curves, screwballs, change-ups, sinkers. Game includes managerial decision-making: intentional walks, substitutions, bunts, base-stealing, infield/outfield player positioning. Available for C64, C128, Apple II family, \$29.95, \$34.95 respectively. □

TOP 10 COMPUTER SOFTWARE

Top 10 Games		
The Month		Last Month
1	Hitchhiker's Guide to the Galaxy (AP, AT, C64, IBM, MAC) Infocom	3
2	Gato (AP, IBM, MAC) Spectrum Holobyte	6
3	Kareika (AP, C64) Broderbund	1
4	Flight Simulator II (AP, AT, C64) Sublogic	2
5	F-15 Strike Eagle (AP, AT, C64, IBM) MicroProse	5
6	Wishbringer (AP, AT, C64, IBM, MAC) Infocom	—
7	Spy Hunter (AP, AT, C64, IBM) Simon & Schuster	10
8	Flight Simulator (IBM) Microsoft	4
9	Ultima III (AP, AT, C64, IBM, MAC) Origin Systems	—
10	Sargon III (AP, C64, IBM, MAC) Havden	8

Top 5 Educational

1	Typing Tutor III (AP, C64, IBM, MAC, Jr) Simon & Schuster	1
2	New Improved MasterType (AP, AT, C64, IBM, MAC) Scarborough	2
3	Math Blaster! (AP, C64, IBM) Davidson & Associates	3
4	Turbo Tutor (AP, IBM) Borland International	5
5	Word Attack! (AP, C64, IBM) Davidson & Associates	—

Top 5 Home Management

1	Print Shop (AP, AT, C64) Broderbund	1
2	The Newroom (AP, C64, IBM) Springboard	3
3	Print Shop Graphics Library II (AP, AT, C64) Broderbund	—
4	Back Street Writer (AP, AT, C64, IBM) Broderbund	5
5	HomePak (AP, AT, C64, IBM) Batteries Included	—

AP = Apple II/IIe; AT = Atari 400/800 1200XL; C64 = Commodore 64; IBM = IBM PC; VIC = VIC-20; TRS = TRS-80 II/III & Color Computer; MAC = Macintosh; Jr = IBM PC Jr; APC = Apple IIc

PERIPHERALS

By Ron Scibilia

■ Thousand Oaks, CA-based Corona Data Systems bows transportable IBM PC AT-compatible microcomputer, dubbed Corona AT Transportable (ATP). New 38-lb. computer, based like IBM AT on Intel 80286 microprocessor, has built-in nine-inch green phosphor display with 640 x 400 resolution, color/monochrome video graphics card, has five expansion slots (three AT-compatible; two XT-compatible), includes parallel, serial ports. Two models available: ATP-6-QD, priced "under \$4,500," features 1.2 Mbyte floppy drive, one 360 Kbyte floppy drive, 512 KB RAM; ATP-6-Q20, priced "under \$5,500," has 1.2 Mbyte floppy drive, 20 Mbyte hard disk drive plus AT-compatible hard disk controller.... Leading software makers Lotus Development, Ashton-Tate unveil products that work with new Intel Above Board circuit board that vastly increases usable memory of IBM PC, compatibles. Cambridge, MA-based Lotus announces enhanced versions of its Symphony, 1-2-3 programs for new memory board, available summer, fall respectively; Culver City, CA-based Ashton-Tate plans new version of Framework for late summer release. Intel board, with technical input by Lotus, permits IBM PC to surpass previous 640 Kbyte memory limit set by MS-DOS operating system, reportedly offers up to 8 megabytes usable RAM for massive spreadsheet, database applications....

East Meets West: Santa Ana, CA-headquartered distributor Micro D says it has entered discussions that could soon lead to merger with Lawrence, MA-based distributor First Software. Micro D racked up \$114 million sales last fiscal year; First Software \$60 million.... AT&T now plans to sell its home-grown family of WE32100 series 32-bit microprocessors to outside computer manufacturers. AT&T expects to use same chips in two forthcoming products, versions of its current 3B line of minicomputers. Company indicates use of new chips in AT&T PCs at least year away....

Boston-based Yankee Group, high-tech market research, consulting firm, announces it will distribute research work, newsletters, other information to subscribers via E-Pub electronic mail, publishing network of Silver Spring, MD-based ITT Corp.'s Communications Group. Subscribers will have immediate electronic access to research via new YankeeNet service, which also features electronic mail service. YankeeNet service costs \$1,900 per year, entitles user to 750 minutes usage, with additional usage billed at \$150 per 250-minute block.... RCA Service Company says it will provide nationwide warranty service on Commodore International computers, disk drives, color monitors, also offer after-warranty service, long-term service contracts....

Anchor Automation, Van Nuys, CA, now providing five-year warranty at no extra cost on company's \$299 300/1200 autodial/autoanswer Volksmodem 12 model, introduced last November. Supplier claims warranty longest available in industry for "smart" modem.... Hewlett-Packard intros new software programs, Jetstart, Laserstart, developed by Soft-Style, Inc. to provide Apple Macintosh users with text, graphics output from HP's ThinkJet, LaserJet printers. Prices: Jetstart \$45; Laserstart \$95; prices include documentation, standard Mac cable....

Digital Research bows first end-user application programs—GEM Desktop, GEM Draw—taking advantage of company's Graphics Environment Manager (GEM) operating system extension that brings Macintosh-like interface to MS-DOS computers. DRI also announces two other GEM applications—GEM Paint, GEM Write—to be bundled as GEM Collection with GEM Desktop. GEM Desktop priced at \$49.95; GEM Draw carries \$149 introductory tag until August 31, \$249 thereafter. GEM Collection, to be released mid-June, priced at \$199. Slated for July release are GEM Wordchart, \$149; GEM Graph, \$199.... Gershwin, Liberace at Computer Keyboard: 85-year-old Buffalo, NY-based QRS Music Rolls, Inc. intros software, on floppy disk, that lets Commodore 64 emulate musical instruments. QRS also making available its library of over 10,000 piano rolls, on \$19.95 six-song floppy disk "albums."

TOP 10 COMPUTER SOFTWARE

Top 10 Games		
This Month		Last Month
1	Flight Simulator II (AP, AT, C64) Sublogic	1
2	Nichkhiler's Guide to the Galaxy (AP, AT, C64, IBM, MAC) Infocom	2
3	Kareteka (AP) Broderbund	9
4	Flight Simulator (IBM) Microsoft	3
5	Sargon III (AP, C64, IBM, MAC) Hayden	6
6	Zork (AP, AT, C64, IBM, MAC, TRS) Infocom	4
7	Lode Runner (AP, AT, MAC) Broderbund	—
8	King's Quest (AP, IBM) Sierra On-Line	—
9	Wizardry (AP) Sir-Tech	—
10	Exodus: Ultima III (AP, AT, C64, IBM) Origin Systems	8

Top 5 Educational

1	New Improved MasterType (AP, AT, C64, IBM, MAC) Scarborough	1
2	Typing Tutor III (AP, C64, IBM, MAC) Simon & Schuster	2
3	Math Blaster! (AP, C64, IBM) Davidson & Associates	3
4	Mind Prober (AP, C64, IBM) Human Edge Software	—
5	Reader Rabbit and the Fabulous Word Factory (AP, C64, IBM) Learning Co.	—

Top 5 Home Management

1	Print Shop (AP, AT, C64) Broderbund	2
2	The Newsroom (AP, AT, C64) Springboard	—
3	Print Shop Graphics Library (AP, AT, C64) Broderbund	1
4	Dollars & Sense (AP, IBM, MAC) Monogram	5
5	HomePak (AP, AT, C64, IBM) Batteries Included	—

AP = Apple (II/III); AT = Atari 400/800 1200XL;
C64 = Commodore 64; IBM = IBM PC; VC = VIC-20;
TRS = TRS-80 II/III & Color Computer;
MAC = Macintosh; * = IBM PCjr; APc = Apple IIc.

TOP 10 COMPUTER SOFTWARE

This Month	Top 10 Games	Last Month
1	Fight Simulator II (AP, AT, C64) Sublogic	1
2	Zork (AP, AT, C64, IBM, MAC, TRS) Infocom/Commodore/Tandy	2
3	Bergon III (AP, C64, IBM, MAC) Hayden	6
4	Wizardry (AP, IBM) Sir-Tech	7
5	Trivia Fever (AP, C64, IBM, PCjr) Professional Software	4
6	Erosus: Ultima III (AP, AT, C64, IBM) Origin Systems	5
7	Hitchhiker's Guide to the Galaxy (AP, AT, C64, IBM, MAC) Infocom	—
8	Championship Lode Runner (AP, C64) Broderbund	—
9	Star League Baseball (AT, C64) Gamestar	9
10	Summer Games (AP, AT, C64, IBM) Epyx	8

This Month	Top 5 Educational	Last Month
1	MasterType (AP, AT, C64, IBM) Scarborough	1
2	Meth Blaster! (AP, C64, IBM) Davidson & Associates	3
3	Typing Tutor III (AP, C64, IBM) Simon & Schuster	2
4	Study Program for the S.A.T. (AP, C64, IBM, PCjr) Barrons	4
5	Mastering the S.A.T. (AP, C64, IBM) CBS Software	—

This Month	Top 5 Home Management	Last Month
1	Dollars and Sense (AP, APC, IBM, MAC) Monogram	1
2	Bank Street Writer (AP, APC, AT, C64) Broderbund	2
3	Print Shop (AP) Broderbund	3
4	Managing Your Money (IBM) MECA	—
5	Home Accountant (AP, APC, AT, C64, IBM, TRS) Arrays/Continental	4

AP = Apple (II/Ie), AT = Atari 400/800 1200XL, C64 = Commodore 64, IBM = IBM PC, PCjr = VIC-20, TRS = TRS-80 II/III & Color Computer, MAC = Macintosh, APC = Apple IIc

by Ron Scibilia

PERIPHERALS

■ Xerox inks third distribution pact with Apple Computer. New three-year deal has Xerox marketing and servicing Apple products in 15 Central and South American countries. Xerox will sell through retailers, also on direct basis to government accounts, large businesses. Xerox already markets Apple wares in Canada and France....Osborne/McGraw-Hill announces The BASIC Explorer for the Commodore 64, which teaches BASIC programming language via form of suspense novel. Text for \$11.95 book scripted by award-winning TV, film writer Lee Berman with software developer Ken Leonard....

Software Arts, Wellesley, MA, creator of VisiCalc, announces end-user ad strategy for new "Spotlight" desktop management pc program. Ads slated to run in *Sports Illustrated*, *Business Week*, *U.S. News & World Report*, plus various computer industry publications. New 1.1 version, which supports IBM PC AT, now offers auto-dialing capability....Apple Computer is supporting electronic delivery system for software designed by San Diego, CA-based Softra, according to Apple II software marketing manager Sue Ann Ambrosio. Softra uses proprietary point-of-sale terminal in retail store, supplies dealers with original documentation, folder containing prelabeled blank diskettes. System supports all 5.25-inch floppy disk drive systems, will soon handle Macintosh 3.5-inch format....

Cambridge, MA-headquartered Spinnaker Software releases new educational software program, President's Choice, that uses U.S. economy and electoral process to help players learn basic political and economic concepts. Player in new game for IBM PC and PCjr assumes role of newly elected U.S. President with objective of winning reelection by successfully managing national economy....Brainworks, new Calabasas, CA-headquartered software publisher, has new program, TeleChess, that permits two players to conduct chess game by modem utilizing two-way color animated graphics. Program initially available for Apple II, later for Mac, IBM PC. Brainworks founded by Edu-Ware services creator, Sherwin A. Steffin....

Writing tool specialists Writing Consultants, of Fairport, NY, announces new \$124.95 computerized thesaurus program, Synonym Finder, compatible with WordStar, MultiMate, other WP programs. Thesaurus, claims firm, holds equivalent of 90,000 word dictionary. Program available for MS-DOS, PC-DOS and CP/M-80 operating systems for WordStar versions 3.0 through 3.3 and MultiMate MS-DOS, PC-DOS versions. Company also publishes ProportionalStar, which adds proportional spacing capability to Wordstar....Orbyte Software intros History Flash, new \$29.95 program in supplier's ChallengeWare Social Studies series. Program takes user through 400 years of facts about U.S., from 1492 New World discovery to present....

Five hundred radio stations around country plan to broadcast computer software. So-called "soft-casts" to be satellite-distributed by Learfield Communications. Listeners receive software via special device developed by Redmond, WA-based MicroPeripheral Corp. KAMT, Tacoma, WA, has weekly program already called Download....MicroAge Computer Stores, of Tempe, AZ, signs letter of intent with 34-store Programs Unlimited chain to permit selected stores of latter operation to convert to MicroAge franchises. MicroAge has 122 franchises currently, 46 in development....

San Rafael, CA-headquartered Broderbund Software releases \$44.95 Commodore 64 version of hit program, the Print Shop, already available for Apple II, which enables user to write, design and print greeting cards, stationery, letterhead, signs and banners. Atari version on way. Users can buy supplemental disk with 120 additional designs for \$24.95. Broderbund also adds new music composing program for Commodore 64, The Music Shop, tagged at \$44.95, with Mac, PCjr versions coming soon....Haba Systems, of Van Nuys, CA, bows 320KB 3.5-inch microfloppy disk drive for Apple IIe, IIc, and Macintosh bundled with specially developed four-program utility software package. Price for IIe, IIc drive \$449.95, for Macintosh \$495.



WASHINGTON, DC
USA TODAY
—D. 1,109,587—
WASHINGTON D.C. METROPOLITAN AREA

JAN. 15 1985

NEW TECH IN THE HOME

EVERY TUESDAY: LIVING WITH TECHNOLOGY

THE COMPUTER ROOM

What's new in computer programs for sale

GAMES:

Chopper Hunt (Imagic for Commodore 64, \$19.95) — After the rush of exciting new software prospects presented at last week's Consumer Electronics Show in Las Vegas, it's a disappointment to find a new release so stark and unimaginative. The concept: Drop "sod bombs" from your hovering copter and blast your way down to buried treasure. But the concept is repetitious and the graphics are mediocre. Hold out a few weeks. There's better material on the way.

Mindshadow (Activision for Commodore 64, \$29.95) — One of the first interactive adventures not to require prior computer experience, Mindshadow "talks" the user through every step of this intriguing quest for a lost identity. The on-screen directions are aided by clever illustrations and a "help character" named Jeeves offering hints during tough spots. For the less adventuresome, a tutorial option (no-cost extra) offers simple lessons in negotiating the text landscape. (Available for IBM PCjr and Apple II.)

VARIETY:

Smart Start (Muse Software for Commodore 64, \$29.95) — This software program harnesses the abilities of the Commodore 64 and puts them at the fingertips of even a first-time computer user. By repackaging often-used sequences of commands into single requests, Smart Start makes the basic commands as easy as hitting the return button, and greatly simplifies the use of the Commodore's sound and graphics features.

Blazing Paddles (Baudville for Apple II series, \$49.95) — An array of graphic features for the computer illustrator designed to take up where most free-system software stops. Artists can choose from more than 200 different colors, a variety of brush strokes, airbrushing and a zoom feature allowing the editing of individual pixels — TV-screen dots — while viewing the results at full scale. Works with touch tablet, joy stick, light pen or mouse, then prints out on most dot matrix printers. It's really a tool for the artist desiring professional-quality results.

EDUCATION:

Cabbage Patch Kids Picture Show (Coleco for Adam and ColecoVision, \$39.95) — An animation and cartooning program for the elementary-school crowd. Using standard controllers, children choose from blank or predrawn scenes, put props in place, use a 15-color palette for interior decorating, then clothe and put into action any of five Cabbage Patch characters. It's easy to use and learn. Ages 4 to 10.

By Marc Randolph

WHAT'S HOT

Top-selling home computer programs

RECREATION

1. *Fight Simulator* (Microsoft) 6
2. *Fight Simulator II* (Sublogic) 1,3*
3. *Hitchhiker's Guide to the Galaxy* (Infocom) 1,2,3,6,11
4. *Zork I* (Infocom) 1,2,4,5,6,8,11
5. *Sargon III* (Hayden) 1,3,6

EDUCATION

1. *Master Type* (Scarborough) 1,2,3,6*
2. *Typing Tutor II* (Microsoft) 1
3. *Math Blaster!* (Davidson & Associates) 1,3,6
4. *Mind Prober* (Human Edge) 1,3,6,7,11,12,13
5. *Early Games for Young Children* (Springboard) 1,2,3,6

HOME

1. *Dollars & Sense* (Monogram) 1,4,5,6
2. *Bank Street Writer* (Broderbund) 3,4,5
3. *Managing Your Money* (MicroEducation) 1
4. *Homeward* (Sierra On-Line) 1,2,3,6,7
5. *Muse Works* (Hayden) 11

Source: Softsell Hot List. Based on Softsell's sales only; rankings do not reflect sales of products distributed by other companies.
*1. Apple, 2. Atari, 3. Commodore 64, 4. CP/M 514-inch and 8-inch formats, 5. DEC Rainbow, 6. IBM-PC, 7. PCjr, 8. Texas Instruments Professional, 9. TRS-80, 10. Commodore Vic-20, 11. Macintosh, 12. Apple IIe, 13. Apple IIc

DEC. 7, 1984

Top of the charts

By Gannett News Service

The week's lists are based on national sales figures compiled by leading industry publications.

Hot singles

1. Out of Touch, Hall and Oates
2. Wake Me Up Before You Go-Go, Wham
3. I Feel For You, Chaka Khan
4. The Wild Boys, Duran Duran
5. All Through the Night, Cyndi Lauper
6. No More Lonely Nights, Paul McCartney
7. Sea of Love, Honeydrippers
8. Penny Lover, Lionel Richie
9. Cool It Now, New Edition
10. We Belong, Pat Benatar

Top albums

1. Purple Rain, Prince and The New Power Generation
2. Born in the U.S.A., Bruce Springsteen
3. Private Dancer, Tina Turner
4. Volume One, The Honeydrippers
5. Big Bam Boom, Daryl Hall & John Oates
6. The Woman in Red, Soundgarden
7. Can't Slow Down, Lionel Richie
8. Sports, Huey Lewis & The News
9. Arena, Duran Duran
10. Like a Virgin, Madonna

Country singles

1. Chance of Lovin' You, Earl Thomas Conley
2. Nobody Loves Me Like You Do, Anne Murray and Dave Loggins
3. She's My Rock, George Jones
4. Why Not Me, The Judds
5. I Love Only You, Nitty Gritty Dirt Band
6. World's Greatest Lover, The Bellamy Bros.
7. Does Fort Worth Ever Cross Your Mind, George Strait
8. America, Waylon Jennings
9. The Best Year of My Life, Eddie Rabbit
10. Too Good to Stop Now, Mickey Gilley

Black singles

1. Solid, Ashford and Simpson
2. Cool It Now, New Edition
3. I Feel For You, Chaka Khan
4. Friends-Five Minutes of Funk, Whodini
5. Show Me, Glenn Jones
6. Don't Stop, Jeffrey Osborne
7. Purple Rain, Prince and The New Power Generation
8. Show Me, Glenn Jones
9. Tears, The Force MD's
10. Let It All Blow, The Dazz Band
11. Operator, Midnight Star

Source: Billboard

Video cassettes Sales

1. The Empire Strikes Back (CBS-Fox)
2. Raiders of the Lost Ark (Paramount)
3. Jane Fonda's Workout (Karl)
4. Romancing the Stone (CBS-Fox)
5. Purple Rain (Warner)

Rentals

1. Romancing the Stone (CBS-Fox)
2. Splash (Touchstone)
3. Greystoke: The Legend of Tarzan, Lord of the Apes (Warner)
4. Moscow on the Hudson (RCA-Columbia)

Movies

1. Supergirl
2. Missing in Action
3. The Terminator
4. Oh God! You Devil
5. Night of the Comet
6. Falling in Love
7. Just the Way You Are
8. Places in the Heart
9. Nightmare on Elm Street
10. A Soldier's Story

Source: Variety

Fiction

1. The Tallman, Stephen King and Peter Straub
2. Love and War, John Jakes
3. The Fourth Protocol, Frederick Forsyth
4. Strong Medicine, Arthur Hailey
5. Stillwatch, Mary Higgins Clark
6. God Knows, Joseph Heller
7. ...And Ladies of the Club, Helen Hoover Santmyer
8. Life Its Ownself, Dan Jenkins
9. The Sicilian, Mario Puzo
10. First Among Equals, Jeffrey Archer

Non-fiction

1. Iacocca: An Autobiography, Lee Iacocca with William Novak
2. Loving Each Other, Leo Buscaglia
3. What They Don't Teach You at Harvard Business School, Mark McCormack
4. The One Minute Salesperson, Spencer Johnson and Larry Wilson
5. The Bridge Across Forever, Richard Bach
6. Pieces of My Mind, Andrew A. Rooney
7. Heritage: Civilization and the Jews, Abba Eban
8. "The Good War": An Oral History of World War II, Studs Terkel
9. Moses the Klitten, James Herriot
10. Nothing Down (revised edition), Robert G. Allen

5. The Empire Strikes Back (CBS-Fox)

Source: Billboard

Computer programs Recreation

1. Flight Simulator II (Sublogic) 1,3,6,11
2. Flight Simulator (Microsoft) 6
3. Sargon III (Hayden) 1,3,6
4. Hitchhiker's Guide to the Galaxy (Infocom) 1,2,3,6,11
5. Lode Runner (Broderbund) 1,2,3,6

CODE: 1. Apple, 2. Atari, 3. Commodore 64, 4. CP/M, 5. DEC Rainbow, 6. IBM-PC, 7. PCjr, 8. Texas Instruments, 9. TRS-80, 10. Commodore Vic-20, 11. Macintosh, 12. Apple E, 13. Apple C.

Billboard TOP COMPUTER SOFTWARE

THIS WEEK
LAST WEEK
WKS. ON CHART

Compiled from national retail store sales reports.

TITLE			Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
1	1	50	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					
2	12	49	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•					
3	7	12	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•
4	3	58	FLIGHT SIMULATOR	Microsoft	Simulation Package				•				
5	4	64	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•				
6	NEW	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game		•	•	•	•	•			
7	5	20	SARGON III	Hayden	Chess Program	•			•				
8	11	4	GHOSTBUSTERS	Activision	Strategy Arcade Game			•					
9	10	10	SARGON II	Hayden	Chess Program	•	•	•			•	•	
10	9	14	RAI OVER MOSCOW	Access	Strategy Game			•					
11	20	64	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							
12	17	9	CUT THROATS	Infocom	Action Role Playing Game	•	•	•	•	•		•	•
13	13	8	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•				
14	6	3	SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•					
15	18	6	TRIVIA	Mirage Concepts	Trivia Game			•					
16	15	13	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•					
17	RE-ENTRY	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade War Game		•	•	•					
18	8	30	SUMMER GAMES	Epix	Arcade Style Sports Game	•	•	•					
19	2	7	KING'S QUEST	Sierra On-Line	Adventure Game	•	•	•	•				
20	14	2	LODE RUNNER	Broderbund	Arcade-Style Game	•	•	•	•	•			

ENTERTAINMENT

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FOR WEEK ENDING JANUARY 19, 1985

Billboard TOP COMPUTER SOFTWARE

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Miscellaneous
1	1	53	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•		
2	2	52	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game		•	•	•		
3	4	4	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game		•	•	•		
4	8	61	FLIGHT SIMULATOR	Microsoft	Simulation Package					•	
5	5	15	ZORK I	Infocom	Fantasy Adventure Strategy Game		•	•	•		
6	6	23	SARGON III	Hayden	Chess Program		•			•	
7	7	7	GHOSTBUSTERS	Activision	Strateg Arcade Game				•		
8	3	67	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	
9	20	5	LODE RUNNER	Broderbund	Arcade-Style Game		•	•	•	•	
10	9	11	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game		•	•	•	•	
11	11	10	KING'S QUEST	Sierra On-Line	Adventure Game		•			•	
12	16	16	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game			•	•		
13	13	13	SARGON II	Hayden	Chess Program		•	•	•	•	
14	14	12	CUTTHROATS	Infocom	Action Role-Playing Game		•	•	•	•	
15	18	67	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•				
16	17	6	SPY VS. SPY	First Star	Strategy Arcade Game		•	•	•	•	
17	NEW	▶	SUSPECT	Infocom	Fantasy Role-Playing Game		•				
18	12	17	RAID OVER MOSCOW	Access	Strategy Game					•	
19	19	9	TRIVIA	Mirage Concepts	Trivia Game					•	
20	15	33	SUMMER GAMES	Epyx	Arcade-Style Sports Game		•	•	•	•	

ENTERTAINMENT

EDUCATION

1	1	68	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•	
2	2	49	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•	•	
3	3	16	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	
4	4	51	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.				•	•	
5	5	9	SAMPLE SAT	Hayden	Sample Test Module		•	•	•	•	
6	10	43	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.		•	•	•	•	
7	9	16	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.			•	•	•	
8	6	18	TYPING TUTOR II	Microsoft	Typing program that teaches to type and also to build faster typing skills. Program also monitors speed.		•				
9	8	23	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4-12, to teach new words, their meanings and their usages in an interesting and exciting way.		•		•	•	
10	7	11	FRACTION FEVER	Spinnaker	An educational game designed to teach people aged 7 to adult about fractions.		•	•	•	•	

NEW ON THE CHARTS



Kids On K
 Kids On K is a computer game published by Spinnaker Software, teaches youngsters how to use a computer keyboard.

It's not a program to teach youngsters how to use a computer, but a program to teach them how to use a computer keyboard. David Seuss calls it "Key-ty". The program is for non-typists. "Any child can't read the letters, but they can't read the letters," he says. "So we deal with getting the letters right, and then we deal with learning how to make letters right."

The package for youngsters who are challenged to "key in" letters is called "Key-ty". "Kids On Key-ty" has sold nearly 150,000 copies and is still available nationwide nearly a year ago.

The typing program is set up so that the youngsters who are challenged to "key in" letters they are floating around the computer screen. The youngsters are asked to match words. According to Seuss, the program is for youngsters who are challenged to "key in" letters because of its graphics and music, which aid in holding a young child's attention. "I've heard it," he notes, "pointing out that it's music, pointing out that it's music, pointing out that it's music." "Kids On Key-ty" is priced at \$29.95.

PATY DICKERMAN



NOVEMBER 9, 1985

TOP COMPUTER SOFTWARE

Compiled from a national survey of retail stores and the sales reports.												
LAST WEEK	THIS WEEK	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	IBM	Macintosh	TRS	Crit'ls	Other
1	1	FLIGHT SIMULATOR II	Simulation Package									
2	7	THE INTERCOMETIC GUIDE TO THE GALAXY	Intercom	Advanced String Game								
3	10	GHOSTBUSTERS	Activision	String Arcade Game								
4	18	ZONES II	Intercom	Fantasy Adventure String Game								
5	3	FLIGHT SIMULATOR	Simulation Package									
6	7	JULIUS ERING AND LARRY BIRD OF THE CHINESE	Electronic Arts	Academy Sports Game								
7	15	FLIGHT SIMULATOR	Simulation Package									
8	4	EXODUS: TMA II	Origin Systems Inc.	Fantasy Role Playing Game								
9	16	BANDAGE II	Hopkins	Chess Program								
10	19	ARCHON II: ADAPT	Electronic Arts	String Arcade Game								
11	14	ROAD OVER MOSCOW	Activision	String Game								
12	12	CUT THROATS	Intercom	Action Role Playing Game								
13	17	WILDERMINT	Sci Tech	Fantasy Role Playing Game								
14	NEW	ZONES II	Intercom	Fantasy Adventure String Game								
15	20	SEVEN CITIES OF GOLD	Electronic Arts	Adventure String Game								
16	11	BANDS OF STEEL	Sierra On-Line	Adventure Game								
17	18	BUMMER GAMES	Egypt	Academy Sports Game								
18	13	SPY VS. SPY	Frost Star	String Arcade Game								
19	19	LOVE RUNNER	Bowdoin	Academy Sports Game								
20	16	STAR LEAGUE BASEBALL	Game Star	Academy Sports Game								
EDUCATION												
1	1	NEW IMPROVED MASTER TYPE	Scorborough	Education program that teaches basic typing to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
2	2	MUSIC CONSTRUCTION SET	Electronic Arts	Music program that teaches basic music to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
3	4	TYPIST TUTOR III	Sierra & Schuster	Typing program that teaches basic typing to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
4	5	SAMPLE SAT	Hopkins	Sample Test Module								
5	3	MATH MASTER	DeWitt & Associates	Mathematics program that teaches basic math to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
6	6	WORD ATTACK	DeWitt & Associates	Word processing program that teaches basic word processing to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
7	9	FACE BAKER	Spencer	Face painting program that teaches basic face painting to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
8	NEW	ROCK ON KEYS	Spencer	Rock music program that teaches basic rock music to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
9	10	STICK BEARS ABC	Kennel Education	Sticker program that teaches basic sticker making to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
10	7	IN SEARCH OF THE MOST AMAZING THING	Spencer	Learning program that teaches basic learning to ages 7 to 12. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels. It is a new, more efficient format in 15 different levels.								
HOME MANAGEMENT												
1	1	BANK STREET WRITER	Bowdoin	Word processing package								
2	2	DOLLARS AND SENSE	Morgan	Home Finance Package								
3	3	PRINT SHOP	Bowdoin	At Home Print Shop								
4	3	PAPERCLIP	Bowdoin	Word processing package								
5	4	LOTUS 1-2-3	Lotus Inc.	Word processing package								
6	NEW	THE HOME ACCOUNTANT	Comshare	Home & Small Business Financial Management Program								
7	6	EASY SCOUT	Comshare	Word processing package								
8	9	GENERAL LEDGER	Comshare	Business accounting program designed to help set up accounts and generate ledger sheets								
9	7	PS FILE	Software Publishing	Information Management System								
10	10	THINK TANK	Living Video Arts	Designed to be used in conjunction with a video cassette recorder. Used in creating and editing video.								

Merchandising Computers / New Releases

GAMES

DAVE WINFIELD'S BATTER UP!, Avant-Garde, Apple II, 64K Commodore 64, 128K IBM PC- and IBM PCjr-compatible. Available now. Suggested retail \$34.95 for Commodore version, \$39.95 for Apple and IBM versions.

TARGETS: A NUMBER GAME, Sunburst, 48K Atari, Apple II- and TRS-80 models III and IV-compatible. Available now. Suggested retail price \$55.

TELECHESS, Brainpower, Apple Macintosh-compatible. Available now. Suggested retail \$69.95.

TORPEDO RUN, Brainpower, IBM PC-compatible. Available now. Suggested retail \$39.95.

WISHBRINGER, Infocom, Apple II/IIe/IIc, Atari, Commodore, IBM PC, IBM AT, Kaypro, Macintosh, MS DOS- and TRS-80 model III-compatible. Available in June. Suggested retail \$34.95 for Atari and Commodore versions, \$39.95 for all other versions.



MIAMI, FL
 HERALD
 D. 424.939-S 514.290
 MIAMI HERALD METROPOLITAN AREA

MAY 4 1985

The Top Ten

Here is the top-selling computer software this week, compiled by Billboard magazine from a national sample of retail sales and rack sales reports.

Entertainment

1. Hitchhiker's Guide (Infocom)
2. Flight Simulator II (Hayden)
3. Sargon III (Hayden)
4. Ghostbusters (Activision)
5. F15 Strike Eagle (Microprose)
6. Flight Simulator (Microsoft)
7. Karateka (Broderbund)
8. Exodus: Ultima III (Origins)
9. Bruce Lee (Datasoft)
10. Summer Games (Epyx)

Education

1. Typing Tutor III (Simon and Schuster)
2. New Improved Master Type (Scarborough)
3. Math Blaster! (Davidson & Associates)
4. Word Attack! (Davidson & Associates)
5. Music Construction Set (Electronic Arts)
6. Early Games (Springboard Software)
7. Success with Math: Addition (CBS)
8. Mind Prober (Human Edge Software)

EDUCATION

CODE QUEST, Sunburst, Atari, Apple, TRS-80 models III and IV- and TRS-80 Color-compatible. Available now. Suggested retail \$55.

LINKWORD, Artworx, Atari- and Commodore 64-compatible. Available now. Suggested retail \$24.95.

ROOTS AND PREFIXES, Davidson, Apple, IBM, and Commodore 64-compatible. Suggested retail price \$19.95.



DULUTH, MN
 NEWS TRIBUNE & HERALD
 D. 64.000-S. 86.000
 DULUTH SUPERIOR METROPOLITAN AREA

MAY 5 1985

Top selling computer software

Reprinted with permission
 Top selling computer software for the week ending May 4, compiled from a national sample of retail store and rack sales reports:

ENTERTAINMENT

1. THE HITCHHIKER'S GUIDE TO THE GALAXY — Infocom
2. FLIGHT SIMULATOR II — Sublogic
3. SARGON III — Hayden
4. GHOSTBUSTERS — Activision
5. F15 STRIKE EAGLE — Microprose
6. FLIGHT SIMULATOR — Microsoft
7. KARATEKA — Broderbund
8. EXODUS:ULTIMA III — Origins Systems Inc.
9. BRUCE LEE — Datasoft
10. SUMMER GAMES — Epyx

EDUCATION

1. TYPING TUTOR III — Simon & Schuster
2. NEW IMPROVED MASTER TYPE — Scarborough
3. MATH BLASTER! — Davidson & Associates
4. WORD ATTACK! — Davidson & Associates
5. MUSIC CONSTRUCTION SET — Electronic Arts

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DESIGN YOUR OWN HOME, Avant-Garde, Apple II-compatible. Available now. Suggested retail \$59.

DESK ORGANIZER, Warner, Apple Macintosh-compatible. Available now. Suggested retail \$99.



CONSUMER ELECTRONICS WEEKLY
NEW YORK, NY
W. N/A

JAN 28 1985

Top 10 Movers In Computer Games*

This Month	Last Month		This Month	Last Month	
1	1	Flight Simulator II (AP, AT, C64, TRS)—Sublogic	6	6	Löde Runner (AP, C64)—Broderbund
2	2	Flight Simulator (IBM)—Microsoft	7	8	Wizardry (AP, IBM)—Sir-Tech
3	3	Hitchhiker's Guide (AP, AT, C64, TRS, IBM)— Infocom	8	—	Ultima III (AP, AT, C64, IBM)—Origin Systems
4	5	Zork I (AP, AT, C64, IBM)—Infocom	9	9	Millionaire (AP, AT, C64, IBM)—Bluechip Software
5	4	Sargon III (AP, C64, IBM, Mac)—Hayden Software	10	10	Trivia Fever (AP, C64, IBM)—Professional Software

*Based on rotating list of leading retailers.

‡AP—Apple (II/Ile/Iic); AT—Atari 600XL/800XL; C64—Commodore 64; IBM—IBM PC; IBMjr—IBM PCjr; VIC—VIC 20; TRS—TRS 80 II/III & Color Computer; Mac—Macintosh



COME CAST A SPELL WITH ME

HITCHHIKER'S GUIDE
TO THE GALAXY

Leads an Invasion of the Pros

Roe Adams

We welcome our new *Adventure Game Editor*, Roe Adams, to the pages of CGW. "Come Cast a Spell With Me" is just one of the contributions Roe will be bringing to our readers.

In 1984 companies and machines fell by the wayside with incredible regularity. Some to thunderous applause, others with silent tears. In retrospect, however, one of the most significant trends to enter the microcomputer field in 1984 was the debut of top fiction writers into adventure game designing. In the past, even the best adventure games have been written by ordinary people (well, not counting Michael Berlyn, who is, after all, hardly ordinary).

The craft of adventure game designing apparently has matured sufficiently to entice some of the finest science fiction and fantasy writers to take a fling with a computer. Alas, for most of these authors, who shall mercifully remain anonymous, the results can only be described as flops. In some cases, the big-name author contributed only their illustrious name or perhaps a cursory wave of their hand over the scenario design in benediction. Other authors were totally mesmerized by computer jargon and surrendered their talent to the whims of third rate programmers. The resultant quality of these type of efforts has been mediocre to

abysmal. There really is no adequate substitution for original thinking, clear concepts, and masterful writing. Putting the name Maserati on a K-car fools only the advertising people.

The two authors who really delved deep into this new and somewhat mysterious realm of computer adventure games have succeeded with excellent results: Michael Crichton's *AMAZON*, published by Telarium (a.k.a. Trillium, a.k.a. Spinnaker Software), and Douglas Adams' *HITCHHIKER'S GUIDE TO THE GALAXY*, published by Infocom (a.k.a. Grues Unlimited Industrious).

Crichton is famous for writing *THE ANDROMEDA STRAIN*, and *THE TERMINAL MAN*. The entire hi-res adventure game construct is Crichton's from start to finish. He worked closely with the programmer and the graphics illustrator to ensure that none of the story nuances were sacrificed. The cohesive manner in which the game's storyline unfolds reflects Crichton's skill as a writer.

AMAZON is also notable for its use, if sparingly, of beautiful scrolling animation. The fantastic opening, which scans a

One of the most
significant trends . . .
in 1984 was the debut
of top fiction writers
into adventure
designing

massacred jungle campsite, completely rivets the player. It is so good, that when the game proceeds to the regular static screens, it is quite a wrench and a lingering feeling of loss. Similar rare animation treats await the player at strategic spots in the scenario.

The game also represents a new break through in the genre: A book will be published based upon the scenario, instead of the other way around. *AMAZON* proves what Crichton has been quoted as saying, "This is the future of fiction, and it is fun."

Douglas Adams, who emphatically denies being solely responsible for all of British humor, has approached his undertaking in an entirely different manner. He sought out the industry's premier adventure game house, Infocom, and suggested a collaboration to bring forth the computerized version of his international bestseller, *HITCHHIKER'S GUIDE TO THE GALAXY*. This book has been a gigantic hit in book format, television and radio shows, and a not-so-soon-to-be-released motion picture.

Infocom's illustrious grandmasters of game design, Marc Blank and Dave Lebling, were however busy with other pursuits.

Blank was last seen doing death defying loop the loops in the Grand Canyon, and Lebling was hanging around the Hart Mansion looking SUSPECT. So, Infocom's hottest second generation game designer, Steve Meretzky (*Planetfall* and *Sorcerer*) got the awesome privilege of working with the hyperfamous Douglas Adams.

Actually, Meretzky was partly chosen because he is so unflappable and stoic and not prone to awe or hyperness. He can handle highly volatile humor for long periods of time without self-destructing. Who else within Infocom's vast corporate (or is it now Empire-wide) headquarters could have countered Douglas Adams' infamous multicolored bright ties so effectively and casually? Meretzky's use of differently patterned 1950's Ugly American Hawaiian Dress Shirts was rumored to be responsible for Adams inventing the peril-sensitive sunglasses (a sample is enclosed with the game). Watching them work together is inspiring, as they thrust and parry understatements. Brilliant non sequiturs follow jabs of incongruities. In half an hour Meretzky and Adams have generated an entire year's worth of outines for Gallagher.

The game unfolds with all the majestic splendor of Douglas Adams' irreverent humor, lovingly expounded in great detail. In other words, at first, it is VERY slow going for the veteran adventure game player. That unfortunate aspect is balanced by the fact that for any novice wouldbe Douglas Adams fan who has miraculously missed touching any of the four books, seeing the BBC television series, hearing the radio show, or tasting the unreleased movie, the beginning of the scenario is highly odorous. A fast perusal of the first hundred or so pages of the *HITCHHIKER* book will be decidedly helpful in grasping the full significance of the mud, the pub, and the babel fish.

Rumors are circulating that several important people within the industry cannot (snicker, snicker!!!) even get out of *HITCHHIKER'S* first room! Seems to be a game whose players rise to their own level of incompetency. Now that is quite a break through in design!

The segment that has the babel fish puzzle also marks a significant shift in game play. Over a breakfast of poached Bugblatter on toast, Douglas Adams confided that the scenario design was pear shaped: "Just as the player gets comfortable in the narrow neck, the bottom drops out!" From there on, the adventurer is in for a non-stop roller coaster of laughs and delicious puzzles.

The range of puzzles is from novice to expert with most of them falling into the standard-advanced category. Unlike other authors, Douglas got far into the core of the game design and worked on the puzzle constructs. So great was the depth of collaboration between Adams and Meretzky, that it is impossible even for them to decide who

Continued on page 38

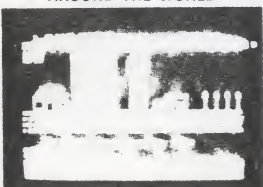
CAST SPELL (cont.)

conjured up which puzzles. The scope is certainly impressive. Try to cheer up Marvin, the manic-depressant robot: search yourself for a small bit of intelligence; fillet a babel fish; balance a platter of hor d'oeuvres; swim up a pillar of water; take a screening test; or play Jonah. Does all this sound impossible? Well, no, it is only improbable!

HITCHHIKER'S GUIDE TO THE GALAXY will undoubtedly be voted as the best adventure game of either 1984 or 1985, with an honorable mention for its highly imaginative graphics. Douglas turned down hires graphics, animation, laser disk, and plasma screens as being too staid to fully convey the brilliance of the scenes in the game. Only Infocom's famous slogan, "Here's MUD(DLE) in your eye!" would serve as the perfect foil for Douglas's delicate hues and cries.

When he was asked whether he would consider doing a sequel to this game (after all, he has three other books lying around collecting royalties), Douglas responded, "I feel the need to branch out into new vistas of creative work, and to explore new frontiers. I would really like to do another computer adventure, but on a different topic." The interview ended when I, not so innocently, suggested, "How about Dr. Who?" Note: Douglas Adams was the script editor for many reincarnations of the long running British Dr. Who television show.

AROUND THE WORLD



AROUND THE WORLD (ATW), akin to **ALI BABA** and **ULTIMA**, offers you a role-playing global challenge filled with adventure, danger, and dozens of friends and foes, from cardinals to cannibals, asps to tigers. **ATW** is unparalleled in scope, with 40 endless scrolling regions - from London through the African jungles and the Orient to New York. **ATW** has game saves and a high score Hall of Fame. No two games are ever the same. For a price much less than other graphic adventures, you can embark on your own global odyssey. So order NOW!

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COSMIC BALANCE (cont.)

Turn eleven: four breaches. Another cheer on the bridge.

Turn twelve: three more breaches. Encouraged, Greenlaw belayed any thoughts of warping out. "We've got her now!" he thought.

Turn thirteen: three more breaches.

And then turn fourteen...

Just when Greenlaw had her where he wanted her; under heavy fighter attack and no longer able to put up any effective attack herself, he lost her...

Wisconsin warped out.



The final score of the battle was: Greenlaw's Fleet—150; Wisconsin—187; for a total of +37 for Wisconsin. That coupled with the fact that she had destroyed both Kirk Robinson's Dreadnought T.A.B. (Thud And Blunder) and Mark Bausman's Dreadnought Judge (real catchy name), meant that Wisconsin, designed by Fred Brooks of Newport Beach CA, was one of only two ships that had a positive score against all three judges. The other was Zeus, a tech-6 dreadnought designed by Richard Leach of Cumberland, RI.

There were 37 entries in this year's contest. Most entries were tech-6 dreadnoughts, as was Wisconsin.

There were several tech-1 four-ship entries (nearly all being two motherships with two small escorts). The highest finishing ship in this category was **Red Squadron** submitted by Roger Cooper of Westbury NY. **Red Squadron** was basically four small asteroids with fighter bays. No drives, no shields. Just a range of one and 70 armor. Greenlaw's six fighter squadrons breached on every turn. I couldn't figure out how in the world (or universe for that matter) these ships could be surviving six shield breaches each turn and still be around at turn 10. Post combat analysis revealed their true nature.

How do you get a range of one with no drives? I guess they had a hand crank warp drive. While **Red Squadron** was a formidable foe for Greenlaw's Fleet and Judge; T.A.B.'s plasma torpedo was the perfect weapon against all that armor. After several turns of close-in attacks with plasma torpedoes T.A.B. inflicted sever damage. But she had to warp out as the fighters began to take their toll.

Transporter ships did not fair well. All three judges adopted a policy of opening range early. The two dreadnought judges would only close on turn eight or when they were sure they were not facing a transporter ship. Even if boarded on turn eight they would most likely have the range to warp out on turn ten.

The designs, for the most part, showed improvement over last year's. Congratulations to all participants. And remember: The key to **Cosmic Balance** is *balance*!

LEARN GAME (cont.)

you learn more names and dates, but the approach used in **T. Rex** is more fun.

Another fascinating and novel game from CBS is called **Weather Tamers** (\$39.95 for C-64 only). This one puts you in control of futuristic satellites that let you manipulate air masses over the U.S.; your job is to try to make money by providing people in different places with the weather they want on the day they want. Getting it to snow for a ski party in Vermont in January is one thing, getting it to rain on crops in Arizona in August is another! In the process, you learn a lot about what makes our weather.

OTHER TRENDS

There is a scramble to associate characters from comics and TV with games for young children. The characters from **Sesame Street**, **Peanuts**, **Dr. Seuss**, and even **B.C.** and **Wizard of Id** now appear in programs. Now what I'd like to see is to have **Pac-Man** — who's already made it to breakfast cereal and Saturday morning TV — return in an educational game. Now that's irony.

While the number of new titles is impressive, it's also worth noting that a lot of conversions were done in 1984. Many programs written originally for Apple and Atari were made available for the Commodore 64 and, to a lesser extent, for the IBM. I wonder if 1985 will see the same thing for the Macintosh or if new machines from Commodore or Atari will steal the show.



LEISURE & ARTS

'Hitchhiker's' Trip: From Best Seller to Computer Game

By HAL GLATZER

Las Vegas, Nev. Douglas Adams' "The Hitchhiker's Guide to the Galaxy" and its three sequels have sold millions of copies. The latest installment in this wry, sci-fi cult series, "So Long, and Thanks for All the Fish" (Harmony, \$12.95), is rising to the top of the best-seller lists. But the "Hitchhiker" phenomenon is not just a sales whopper for the book business. Indeed, the book was a spinoff from a BBC radio series that aired in 1978. Since then, "Hitchhiker" has spread through nearly every medium of popular entertainment. And now it has been transmogrified into a computer game.

Despite the appearance of several computers in the book, Mr. Adams now says that, "When I wrote it, I was very suspicious of computers." He overcame his trepidation, however, and by the end of 1984 had collaborated with a leading computer-game maker to produce a "text-adventure" version of the "Guide" that comes on a floppy disk.

Mr. Adams found an expert guide of his own to collaborate with on this new venture. He's Steve Maretzky, senior game designer for Infocom, in Cambridge, Mass., a pioneer in the field. Mr. Maretzky explains that unlike action games such as "Space Invaders," really an electronic shooting gallery, a text-adventure game is more like a novel whose words appear on the computer screen. But

text-adventure games are interactive: the player assumes a role in the book. The leading text-adventure games are "Dungeons and Dragons," "Zork" and "Deadline."

In the Infocom "Hitchhiker's Guide" the player becomes the book's protagonist, Arthur Dent. "As you part the curtains," the computer tells the player at the beginning of the game, "you see that it's a bright morning, the sun is shining, the birds are singing, the meadows are blooming, and a large yellow bulldozer is advancing on your home."

You (Arthur) decide to take inventory of what you've got, hoping that something in your house will stop the bulldozer. So you type "Take inventory," and the computer replies that "You have a splitting headache and no tea."

That's the way Mr. Adams writes, and it was in a similar vein that he recently discussed his experiences working in various media. No longer a cyberphobe, he was happily wandering around the enormous Computer Dealers' Expo held here late last year.

"I'm hooked," he said. "The series started out making fun of computers, but I got bitten by the technology. Now I have piles of computers that people have given me."

In this brave new world, Mr. Adams appears finally to have found a nonliterary medium that suits him—and one he can control to his liking. He couldn't exploit the BBC radio show (rebroadcast here by National Public Radio), since "those BBC re-

cordings were not usable for records, because of copyright restrictions. So we cut out the boring bits, and had better sound effects, for the record albums. But the thing as a whole was not as good as the radio play. It had the feel of a remake."

Mr. Adams wasn't too enthusiastic either about various theatrical adaptations of his work in Britain. "The silliest one," he recalled, "was produced by an eccentric man, Ken Campbell, who had the audience on a Hovercraft inside a warehouse. The platform moved from side to side, and the actors were hanging on the walls."

"I was less keen on the TV show," he admitted. "It was slowly and stodgily directed." (Also a BBC production, it was shown in the U.S. on public television in 1983 and 1984.) What Mr. Adams found most frustrating was that, "Where a radio show is intimate, with a small group—and very intense—television production typically involves hundreds of people, all of whom are only half-engaged. I remember asking for something visual that I thought would be very unusual and exciting, and one of the crew said, 'Oh yes, that's effect SC.'" However, Mr. Adams did like the special effects that showed what the Guide was displaying: "They were done outside the BBC."

He's also brushed up against Hollywood recently, working on a feature-length film script for "The Hitchhiker's Guide" ("It'll be produced by Ivan Reitman, who did a little film—you may have heard of it—

called "Ghostbusters"). The contract he signed is a typical film writer's contract, which gives him very little control over the finished product. "I think it says that they have to hold onto my letters for a year, or something, before they can burn them," he says. He's particularly nettled at having no control over casting. "I've known Simon Jones for years, and I wrote the part of Arthur Dent in radio and television for him," he says, but he points out that there is no guarantee that his friend will play Arthur in the film.

The adaptation of "The Hitchhiker's Guide" to a computer game, however, gave Mr. Adams near-total control of the content. "It was like starting from scratch," he recalled. "Christopher Cerf was the catalyst. He made the connection between Infocom and myself, saying that their games might be intelligent, witty, literate and stylish enough."

But unlike the other adaptations, "the computer game wasn't a question of rethinking. It was like starting from scratch. I could take stuff out of the book, and didn't have to follow it slavishly. The book became a bank of ideas. In fact, I looked for things that weren't well-developed in the book; odd lines that seemed to go nowhere." Among those things that are only casually mentioned in the book, but which become significant elements in the game, are the "Ravenous Bugblatter Beast of Traal" and the "microscopic space battle fleet that is swallowed by a dog."

"The place where it's closest to the book is the opening. Anyone who's alive," he said, "will find the first few things to get through, providing they can type and don't kick the computer over. It gets progressively harder as the game goes on—harder to solve problems, harder to keep track of everything that's going on."

The game comes in a package about the size of a hardbound book, and costs \$39.95. It includes the floppy disk (for either IBM-PC or Apple II), and a few bits of tangible trivia that "Hitchhiker" enthusiasts will crave: a plastic envelope containing that microscopic space fleet; Zaphod Beeblebrox's sunglasses, which go totally black when he's in danger; and a pun-button that says "Don't Panic!" Players are advised in the instruction manual to "know where your towel is." "The Hitchhiker's Guide" explains why you should.

Is there another collaboration with Infocom in the future? "I'd be surprised if we didn't," Mr. Adams says, "but I can't say yet. I'm pretty happy with the game. Of course, as with anything you've finished, you wish you'd done some things differently. Overall, though, I came out of the experience with a greater sense of what's actually achievable with computers. And every so often, I remember his we put in it, and I chortle to myself."

Mr. Glatzer writes frequently about computers and communication.

A Temporary Epidemic of Good Taste

By JULIE SALAMON

I, for one, am not depressed by the fact that one out of every three tickets sold at movie houses over the lingering Christmas season has gone to "Beverly Hills Cop." The only trend I can divine from this action comedy's success are these: People like to laugh. They especially like to laugh at Eddie Murphy, who is extremely funny, but whose of these phenomena seems like a bad thing to me.

Don't forget that at this time a year ago, the top of Variety's Top Grossing film list was dominated by "Hot Dog... the Movie" and "Angel" (you remember: high-school honor student by day, Hollywood hooker by night). That was something to get depressed about.

Indeed it seems as though an epidemic of good taste has temporarily overtaken the moviegoing public. For example, "The Mutator," a movie about a slasher on the loose, is fizzling at the box office. And "Avenge Angel," the sequel to "Angel" (she's now a law-school student by day, vigilante by night) is performing only modestly well.

The mediocre performance of "Avenge

Film

"Sunday in the Country," "Birdy" and "Choose Me."

Meanwhile, some new movies are making their way into theaters. One of these, "Maria's Lovers," is an oddly beguiling film about a World War II veteran's difficult re-induction into civilian life. Mainly, he has trouble consummating his marriage to his childhood sweetheart, Maria (Nastassja Kinski).

Soviet director Andrei Konchalovsky, who has lived in France for the past five years, filmed this picture in Brownsville, Pa. Most of the actors, with the exception of Ms. Kinski, are Americans speaking English. Yet the movie feels abstract, like

She loves him, too. The problem arises on their wedding night. "I love you so much my whole body falls apart," he says to her, sadly, after his body falls flat.

Into the middle of this family drama wanders Clarence Butts, an itinerant singer who locates smoldering young women like a heat-seeking missile. Keith Carradine, who plays Butts, also plays a similar role in "Choose Me," and has this character down pat. He is entirely convincing as the kind of guy cheap novels tend to describe as "a man who undresses women with his eyes." And, of course, he doesn't stop there.

Mr. Konchalovsky manages to make something lyrical and moving out of these characters and the Pennsylvania river town where they live. But "Maria's Lovers" makes me feel the way I sometimes do after talking with a gorgeous but vague person: "Gosh I liked looking at him. But what did he say?"

"Fandango" is the second movie to come out of Steven Spielberg's production company, Amblin Entertainment. The first was "Gremlins." Joe Dante's meek-spirited and successful turn on "E.T." and dozens of other movies.

Written and directed by Hollywood new-



Douglas Adams and Steve Meretzky

Designers Behind *The Hitchhiker's Guide To The Galaxy*

Sharon Darling, Research Assistant

The happy result of those two very different backgrounds is a microcomputer game version of the popular *Hitchhiker's Guide to the Galaxy*.

It took six years for Adams' original idea of a story about a guide to the universe—similar in nature to those books on how to travel the continent using one's thumb—to come to fruition. However, that idea, launched while Adams was hitchhiking through Europe, quickly snowballed from a simple concept into a long-lasting fad which has put such phrases as "don't panic" and "don't forget your towel" into the vocabulary of millions of people, first in England, and then in the United States.

The first volume quickly led to three other books: *The Restaurant at the End of the Universe*; *Life, the Universe and*

Take two minds that have created some very witty books and computer games, put them together, and what do you get? The zany game version of *The Hitchhiker's Guide to the Galaxy*.

Everything; and So Long, and Thanks for All the Fish.

Imagine yourself as hapless Arthur Dent, a mild-mannered Englishman who is quite fond of ale from the local pub. Upon groggily waking up one morning with a terrific headache from too much beer at that same pub, you discover that your house is scheduled to be demolished in order to make room for a new highway.

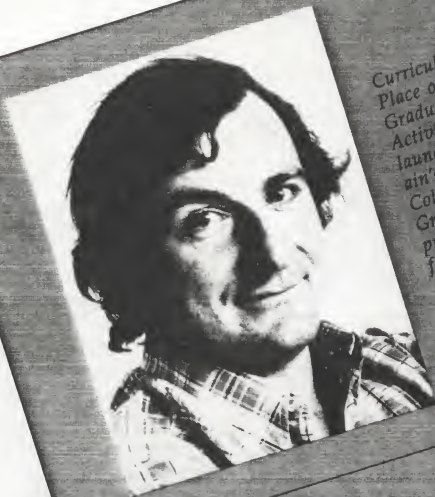
Little do you realize that that is the least of your worries today—for earth is scheduled to be destroyed, also—to make room for an intergalactic bypass.

From there you begin a

journey through the universe, accompanied by your friend Ford Prefect, a professed actor who is really a roving researcher for the *Guide* (a sort of computerized radio that's hooked into a encyclopedic database, very useful for hitchhikers). In reality, he's also an alien who hails from near the star Betelgeuse. Prefect's mission on Earth: To come up with a more detailed description of the planet than the two words contained in the *Guide's* current issue: "mostly harmless."

Since the game doesn't hinge on the action in the book, players don't need to have read *Hitchhiker's Guide* in order to play it, Meretzky says. "If you've read the book, it will probably make the first part of the game a bit easier for you, but that's about it," he adds.

But both Adams and Meretzky worked long and hard



Curriculum Vitae, Douglas Adams
 Place of birth: England
 Graduate, Cambridge University.
 Activities: Footlights Club,
 launching pad for many of Brit-
 ain's great comics. Work history:
 Collaborated with Monty Python &
 Graham Chapman on several
 projects; writer and script editor
 for the TV series Dr. Who; cre-
 ator of BBC radio serial, The
 Hitchhiker's Guide to the Gal-
 axy, which spawned four books, a
 television series, two records, a
 stage show, and a soon-to-be-
 filmed movie.

Curriculum Vitae, Steven Meretzky

Place of birth: United States
 Graduate, Massachusetts Institute
 of Technology (MIT), breeding
 ground for many of Infocom's
 computer game designers. Work
 history: Before realizing his call-
 ing as a computer game designer,
 worked in construction project
 management; started playtesting
 games for Infocom in his spare
 time. Eventually moved up to
 writing games.
 Game writing credits: Planetfall
 and The Sorcerer.



to make sure the game was faithful to the book, while at the same time turning it into a new adventure. What they did weave into the fabric of the game were detailed explanations of events that are mentioned only briefly in the book.

"In some ways it's easier, and in some ways, it's harder" to write a game from a book,

versus using an original concept, says Meretzky. "It's easier because you have some constraints on the universe you're going to be designing, and on the characters you're going to be using . . . and you don't have to come up with as many ideas.

"On the other hand, there's more of a challenge because you want to take advantage of the

features of an interactive game, and you don't want it to be just a translation of the book, because the book is necessarily linear. If it was just a translation," he adds, "there wouldn't be any reason to do it at all. You have to avoid getting into the trap of 'well, this is the way it was in the book, so this is the way it has to be in the game.'"

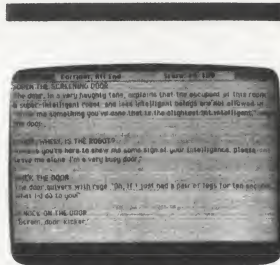
Tackling computer games was a new experience for Adams, even though he has Ford Prefect referring to the *Guide* as an electronic book, a familiar computer term today, but a new concept in 1977. "As far as I was concerned, it was completely imaginary," Adams says. "I didn't even become computer literate until about a year ago, whereupon it suddenly sort of swept over me like a tidal wave."

Author, humorist, and composer Christopher Cerf brought Adams and Infocom together. "I'd seen Infocom's games in detail, and one or two other adventure games briefly," Adams says. "I'd not been interested, but Infocom's were obviously a great deal better than the others—they'd been written with style, wit, and intelligence, and I just felt that here were guys on the same wavelength."

Adams' ideas about adapting a creative work in print form to video perhaps explains how *Hitchhiker's Guide* has maintained its integrity and style in all its various permutations. "Rather than just picking up a book and entering it into the computer, you have to go all the way back to the very jumble of ideas about what might be in it, just a sort of feeling about it."

"Then, you get interested in the medium, and explore that medium with some of those ideas in mind, rather than doing just straight text. The nice thing about *Hitchhikers*," he adds, "is it's not a concrete story, it's not particularly firm in any one medium—it's just a set of approaches and attitudes, with a few rough ideas about some characters."

That fluidity meant that there were several points in the book's story line where Adams and Meretzky could let their imaginations loose to create new situations for the game version. One thing that remained intact, though, was the humor inherent in the book.



"A lot of the same humor is explicitly there, just in the text of the game," Meretzky says. "Also, a lot of humor is created just by using the style of the game." For example, one command common to all Infocom games is "inventory," where you find out everything you are carrying at any particular moment. At the start of *Hitchhiker*, you are told that Arthur Dent's inventory consists of a) no tea, and b) a splitting headache.

One convention carried over from the book was footnotes, which are sprinkled throughout Adams' novel. "I thought there must be some way to incorporate [those] into the game," Meretzky recalls. "So what happens is, at various points in the text of the game, you'll see a reference to a footnote, and simply as your turn, you type in footnote 12, or whatever, and you get the text."

While some of the footnotes are straightforward, they can be amusing, such as one referencing a ray gun that never seems to work properly. "It's not a very good ray-gun, is it?" the game responds to that footnote. "There's a lot of that, kind of taking a step back from the game and laughing at it from the outside," Meretzky says.

Putting British humor into perspective for an American audience never posed a problem, Adams says. "I tend to feel the

difference between English and American humor is much more apparent than real. I've never had the slightest problem in enjoying American humor. Everyone told me I was going to have immense difficulty in getting American audiences to respond to *Hitchhiker*, which has absolutely not been the case."

The book's humor has succeeded on both shores of the Atlantic perhaps because Adams didn't have any particular audience in mind, besides himself, when he wrote it in 1977. "Targeting something toward a particular audience, that's not something writers do, that's something that marketing or advertising people do," Adams feels. "I'm not selling toothpaste, I'm making ideas."

The process of translating those ideas from a novel to a computer game took about eight months, with Meretzky and Adams first meeting for about a week in Boston to map out the game's general direction. Then, Adams returned to England, and the two corresponded daily through electronic mail.

"When we had got a lot of it sitting there waiting to make sense, and not apparently being about to do that, Steve came over to England, and we hammered out answers to make it look as if the way it ended was what we'd intended all along," Adams recalls.

During the writing process, Meretzky says he tried to closely emulate Adams' style. Apparently, he succeeded, as Adams commented once that he couldn't tell whether he or Meretzky had written certain parts of the text.

As your game's journey continues, your survival depends on a very motley crew. Playing Arthur Dent, you've survived Earth's destruction by hitching a ride on a passing spaceship, but you're not sure that was really as lucky an occurrence as it first seemed. For now, your fate rests with two-

headed Zaphod Beeblebrox, president of the Imperial Galactic Government; his girlfriend, Trillian, whom you realize is the same girl you tried to pick up at a party recently; Ford Prefect; and Marvin, a paranoid android. Good luck.

Meretzky says one of the main reasons he was chosen to work with Adams was because of his previous work with comic science fiction in *Planetfall*, an award-winning game. He was also a *Hitchhiker* fan, as were most of the folks at Infocom.

The two started out their collaboration by following the plot of the book closely. Then, "I guess he (Adams) got used to the idea of writing interactively, and the more I got used to the idea of giving him ideas and of working with him, the more the ideas started to flow," Meretzky says. "By the end, we had way more ideas than we were able to use."

All those extra ideas that never made it into the game are "definitely" enough for a sequel, Meretzky adds. However, don't necessarily look for a fifth book in the *Hitchhiker* saga, Adams says. He claims the recently released fourth novel is the "final, final, final one. There is definitely, definitely, definitely not another one after this—at least not for a while."

But don't panic. Audiences both here and abroad have not heard the last from Adams. After filming is completed on the movie version of *Hitchhiker's Guide*, he says his next project will probably be a screenplay. A novel based on that movie will be written afterward, he says.

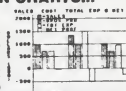
And Meretzky also has more games up his sleeve. While he's got some science fiction game ideas in mind, he's also contemplating a mystery game, which would be a new area for him.

Until then, enjoy your journey through the galaxy. And don't forget your towel.

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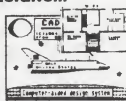
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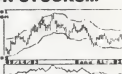
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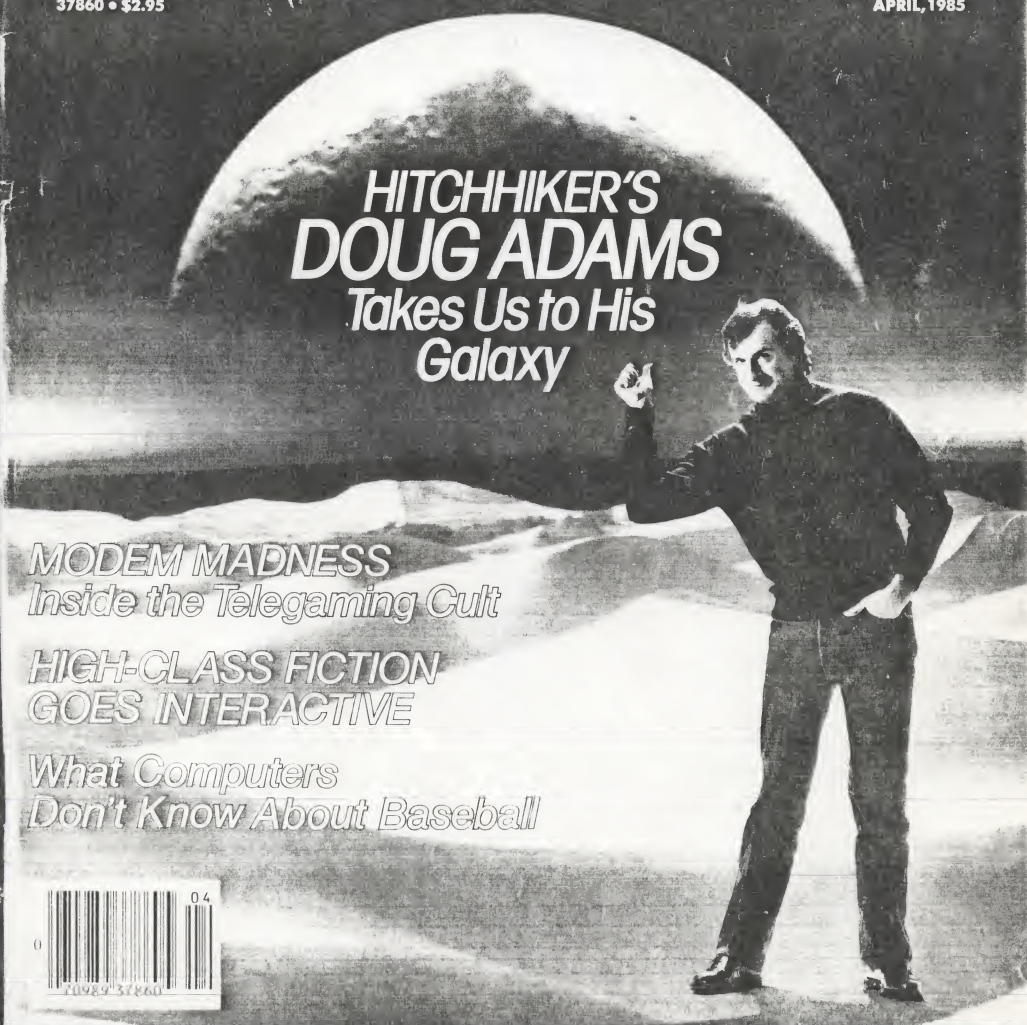
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**HITCHHIKER'S
DOUG ADAMS**
*Takes Us to His
Galaxy*

MODEM MADNESS
Inside the Telegaming Cult

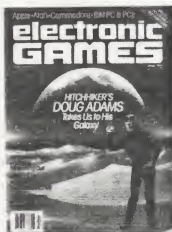
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*What Computers
Don't Know About Baseball*



electronic GAMES

APRIL 1985



About Our Cover
You knew the man who wrote Hitchhiker's Guide had to be funny, right? Right.

Background photo: The Image Bank

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ON-LINE 6

A SPECIAL MESSAGE TO ALL READERS 8

READER REPLAY 10

HOTLINE 14

THE INFINITELY IMPROBABLE DOUG ADAMS 22

Hitch a ride with the man with a Heart of Gold.

BOOTED UP ANY GOOD BOOKS LATELY? 26

Fiction moves off the bookshelves and onto your monitor.

THERE'S A MODEM TO THE MADNESS 30

Telegaming: How to have fun running up your phone bill.

SPECIAL SOFTWARE REPORT 32

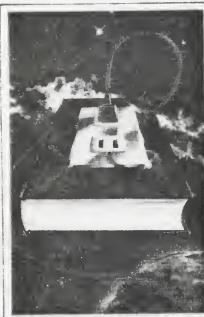
Adventure games getting too tame? Build your own with Adventure Construction Set.

WHAT COMPUTERS DON'T KNOW ABOUT BASEBALL 36

If computers are so smart, why can't the Oakland A's win a pennant?



DOUG ADAMS/Pg. 22



BOOTED-UP BOOKS/Pg. 26

HOW TO VAPORIZE FRIENDS AND INFLUENCE PEOPLE 38

Deep in the heart of Texas, Photon warriors are living out fantasies of galactic domination

KAY POWER 40

Apple's Alan Kay talks about computing. He does windows, too.

COMPUTER GAMING SECTION 44

Rescue Raiders

Robot Odyssey I

The Hitchhiker's Guide to the Galaxy

Shadowkeep

Suspect

On-Court Tennis

Robots of Dawn

Lucifer's Realm

Fahrenheit 451

Cabbage Patch

Picture Show

Injured Engine

Playwriter

Bank Street

MusicWriter

CompuZZler

Cyberworld

Twirlybird

Ollie's Follies

Cavelord

Rock 'n' Rhythm

MacManager

An Apple A Day

B.C. II: Grog's Revenge

Spelunker

INSERT COIN HERE 58

The latest in laserdiscs, Thoyer's Quest comes with a keyboard.

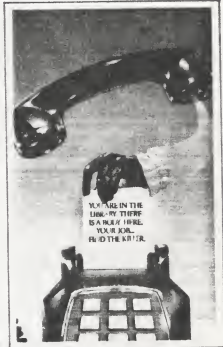
HARD COPY 60

This month's book reviews include an adventure game "crib sheet."

Q & A 64

GETTING ORGANIZED 66

Everything from complete work stations to disk storage cases.



MODEM MADNESS/Pg. 30

Editorial Director
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On-Line

Thumbing An Electronic Ride

This month's cover subject should be familiar to adventure game aficionados. It is none other than Doug Adams, author, software designer, entrepreneur, hotelier, British *bon vivant*, and the creator of *Hitchhiker's Guide to the Galaxy*. At this writing, *Hitchhiker's* is running a strong number three on the Softsel bestseller list, and anyone who has played the game knows why: it is not only a masterful work of interactive fiction, it is also the first program that intentionally lies to the player. I might also add that this is one diskette that has wreaked havoc with our deadlines. The travails of Arthur Dent seem to be booted up at some very odd times in the editors' offices here.

Our profile of Doug Adams was written by National Editor Roe Adams. Roe reports: "Doug is a delight to interview. I'll bet most people are unaware that he spends a lot of time with his friend, Terry Jones, of the famed Monty Python comedy troupe. They get their best ideas after they've hoisted a few at the local pub, and as you can see with Doug's books, his sense of humor is decidedly droll, a la the Pythons. And the Pythons, of course, are quintessentially British in their approach to satire and comedy. When a comedy club is opened in space — and I have no doubt that someday, they'll be commonplace — Doug Adams should be the guy to do it. He's incredibly funny, even when he's trying to be serious."



When he is serious he can be found puttering around his five home computers, the machine of choice being the Macintosh.

Managing Editor Louise Kohl, shown cavorting with our cover boy on this page, was also smitten by Adams. Something of an amateur comedienne herself, Kohl couldn't decide whether to first ask Doug about *Hitchhiker* or make a marriage proposal. Photographer Tom Weihs said his concentration was continually shaken by laughter as the two traded witticisms during the two-hour photo session. Still, we managed to bring you an incisive piece of reporting about one of the most talented and popular figures in science fiction comedy and computer

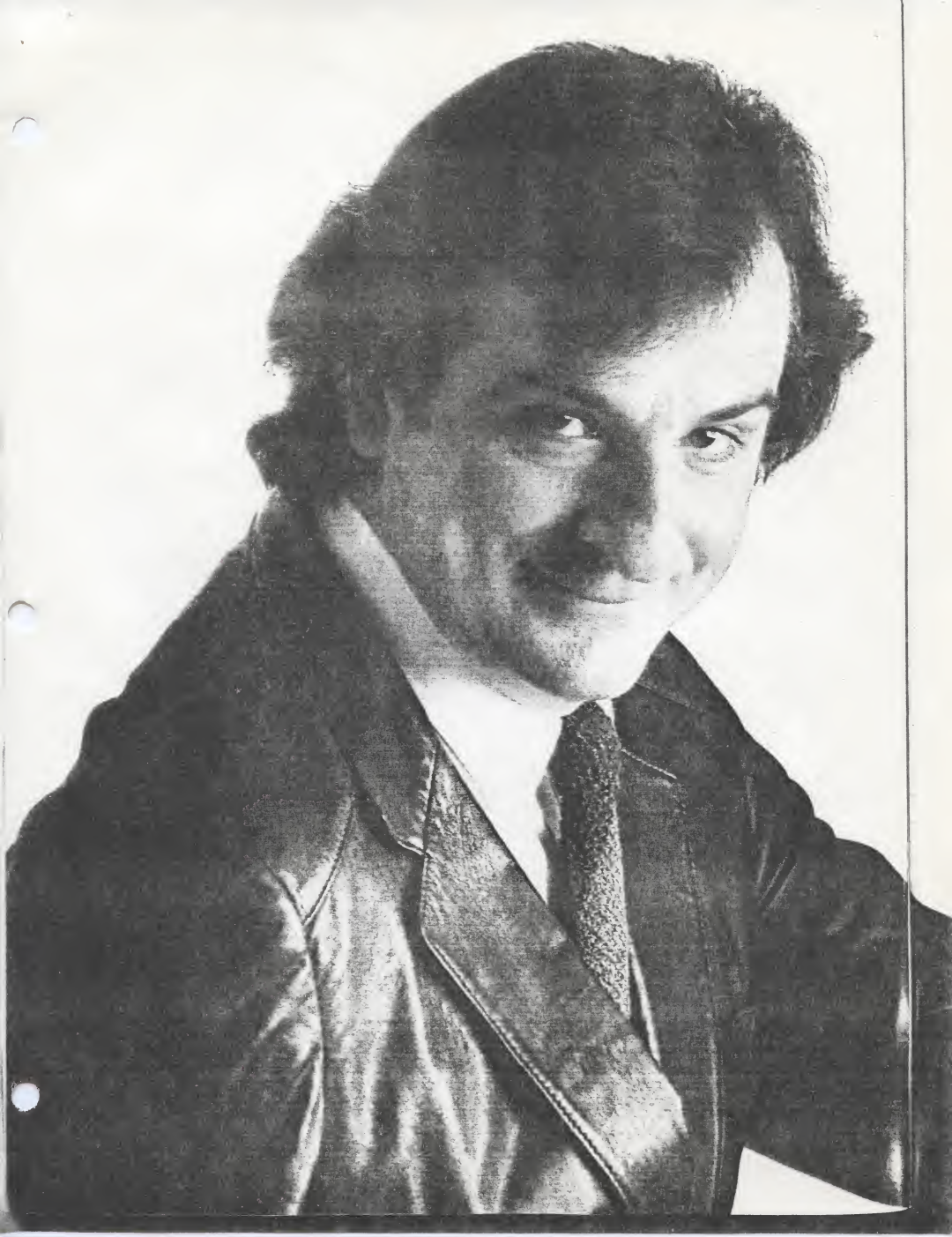
adventure gaming. As for my own *Hitchhiker* experience? I can be found lying hopelessly in front of the bulldozer.

In recent years, one particular electronic gaming trend has been quite simple to identify. Computer software executives would keep an eye on the arcade scene and immediately translate a hit to either an Atari 800, Apple II, Commodore, whatever. The foundering arcade business has been humbled enough to begin to reverse the trend. Broderbund's very successful *Lode Runner* will be released in the U.S. by Digital Controls, Inc. as a coin-op upright. I'd also like to point out that Roe Adams designed two levels of *Championship Lode Runner*, *Mine* and *Pachinko*. (If you've ever been to Japan, you've heard of *Pachinko*, that nation's pinball-like parlor game.) *Lode Runner*, the arcade game, is a big hit in Japanese arcades.

Two and a half years ago, while I was in Japan, the big arcade game was Namco's *Pole Position*, a Grand Prix race car simulation. Tokyo teenagers, mostly boys, waited on very long lines to get to play it while electronic Mah Jong games were idle. Later, the game came to the U.S. and did quite well. Now, you can pop into your local gaming house and try a few different courses on *Pole Position II*. Keep your hands on the wheel.

—Doug Garr





By ROE R. ADAMS III

the infinitely improbable

DOUG ADAMS

If you ever wake up one morning and find yourself in a strange room with a splitting headache and no tea, where would you be? No, no, no, not there (but what a deliciously naughty thought). Rather, you'd be about to spend a wondrous sojourn inside the fertile mind of Douglas Adams, creator of *Hitchhiker's Guide to the Galaxy*.

The four books in the *Hitchhiker* Trilogy (that anomaly is consistent with known improbabilities) have generated such a de-

voted following worldwide that the books have obtained major cult status. While many unenlightened people still respond, "Who?" to a suggested viewing of a *Dr. Who* episode, the mention of *Hitchhiker's Guide to the Galaxy* elicits such comments as "Now, that's funny!"; "What a book!"; "Awesome!"; "Isn't that the Carl Perkins show?"; "The movie was excellent!"; "I hear that Douglas Adams is really Arthur Dent and that the book is an autobiography"; and even a whispered "I hear the guide is for real, honest." All of the above is true except for the part about the movie which wouldn't be released until the turn of the millennium, and that bit about Douglas being Arthur Dent. Anyone who knows Douglas Adams well, would know he was really Ford Prefect, the celestial vagabond on an expense account.

Douglas Adams began only slightly humorous. So, how does one learn to be really funny? Well, it pays to be born into an aristocracy noted for its unintentional humor. Then go to an exclusive private school that requires everyone to wear hilarious uniforms, and where they turn the worst students into lovely rocking chairs. Finally, one should attend a world-famous University that specializes in classic comical curriculums. No, it is not Harvard (good guess), or even Brown (which is much closer to the truth), but, is in fact, Cambridge. Ah, almost caught you there!

***Hitch a Ride
With Doug Adams,
The Man With a
Heart of Gold.***

**"The game was more fun [than the books].
Writing a book is staring at a piece of paper until
your forehead bleeds."**

Hitchhiker's Guide to the Galaxy (might as well run with your proven winner), and promptly sold out. Little realizing that the first book had only been bought as a souvenir item by the departing Pan-Galacticans at the end of their tour, Adams wrote a second novel: *The Restaurant at the End of the Universe*. This book was appropriately placed in the culinary sections of the bookstores. Julia Child even did a television show on how to properly prepare a talking-steak dinner. Some dark rumors circulated afterward about the simultaneous disappearance of her arch rival, the Galloping Gourmet. People, however, rushed out to get the recipes from the first book, as the second book continued after the appetizers.

The BBC decided that if it was good enough for the French Chef, then it was good enough for British television. So, a BBC television mini-series was done on the books patterned after the maxi-series, *The Forsythe Saga*. Belatedly realizing that Adams' *Chronicles* had already been usurped as a title, the BBC imaginatively called the series *Hitchhiker's Guide to the Galaxy*. In true economical BBC fashion,



Steve Meretzky, co-perpetrator with Douglas Adams of the electronic version of the *Hitchhiker's Guide*.

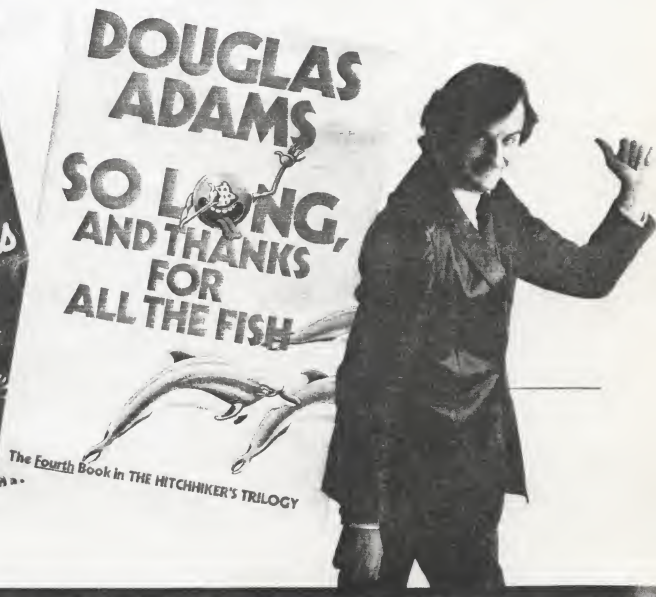
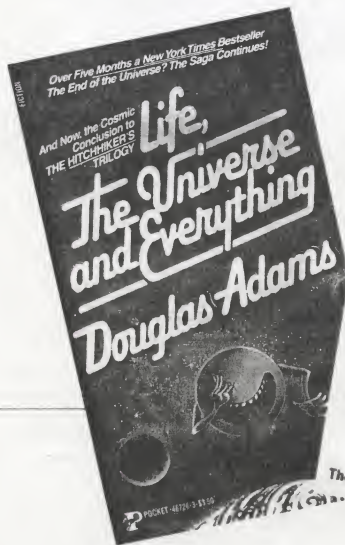
the television series was a condensed version of both books, thus saving the BBC from paying out for two shows.

Now the initial book really started to hit some sales figures. It was also first reported being smuggled into the United States via a case of Snickers. The desperate smugglers were thus able to bypass the numerous federal agencies on guard for illegal British humor.

Alas, the government's worst fears were confirmed when the highly contagious *Hitchhiker* proceeded to sweep the ranks of science fiction readers in the United States. The condition reached epidemic proportions when British press copies of the third book, *Life, the Universe, and Everything*, flowed over the borders from Canada. Faced with the prospects of detoxifying thousands of rabid fans, the government capitulated and declared Douglas Adams a schedule-one uncontrollable British humorist.

Official U.S. versions of Adams' books now appeared everywhere to rave reviews. Numerous radio stations broadcast the old shows. Channel 2 in Boston, the

Continued on page 78



DOUG ADAMS

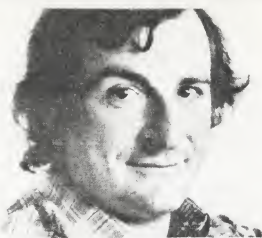
Continued from page 25

most avant-garde of the nation's PBS stations, even dared to show the highly subversive BBC television series.

When the third book was released in the United States, *Life, the Universe and Everything* was immediately recognized as heavy-duty philosophy. Therefore it was put on bookstore shelves right next to Carlos Castaneda's latest book *The Teachings of Don Don: The Yankee Way to Knowledge*. Adams' third book immediately became the darling of the coffee table set. They, in turn, had to rush out and buy the first two books since the third one made no sense without reading the others first (Now that really is profound.)

Douglas Adams was (and is) an international celebrity. His U.S. tour was a great success as he was lionized from coast to coast. So delighted was he with the overbearing American hospitality, tedious talk shows, and unending dinner speeches that he titled his fourth (and supposedly final) *Hitchhiker* book, *So Long and Thanks for All the Fish*.

What to do next? Let's see...books, records (of the radio shows), television, stage play (Off-Off-Off-Broadway). Liverpool perhaps, or maybe it was the Orkneys), even the obligatory movie contract. "Say",



"I really feel the need to branch out into fresh areas and clear my head from Hitchhiker."

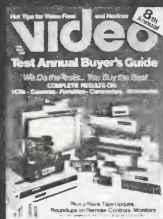
said Adams one night, in a not-so-drunken stupor, "How about a computer game version!" (The difference between doing a game or a book, Adams says, is that "A game is fun. A book is staring at a piece of paper until your forehead bleeds.")

A quick marketing survey showed him that a small adventure game company in Cambridge, MA (note the auspicious location, heavy Karmic influences, and Freudian overtones) named Infocom owned the entire computer text adventure field. In fact, Douglas' first introduction to Infocom was through playing *Suspended*, one of the company's most mind-boggling games. (Yes, he solved it.) It occurred to

him that here was a company with minds as devious and eccentric as his own. He decided to approach them about *Hitchhiker's*. Little did Adams realize that Infocom was actually only leasing the highly lucrative field from the Gnome of Zurich. In fact, a check with the Frozbox Chamber of Commerce would have revealed that Infocom was in fact a front for a vast Underground Empire. Many an adventure game player had disappeared forever into its clutches; their jobs, families, and sanity ensnared by slaver Grues. The few that escaped usually wandered around saying "Hello, sailor," of "Frotz," and carrying a strangely familiar lamp. The Chaucer of

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British humor was about to meet the dreaded Masters of the Purple Prose.

Initial contact was made ethereally through a transoceanic computer bulletin board. Further discussions were held in a variety of British pubs. It is even money that one of them must have been The White Hart in London; so appropriate with Arthur C. Clarke's personal table in the far corner, right next to the cheese sandwiches. Another creative locale was Huntsham Court, a hotel in the village of Huntsham, near Tiverton, Devon. Adams wrote *So Long and Thanks for all the Fish* there, and a lot of the electronic version of *Hitchhiker's* as well. He also bought part of the establishment. How did that come about? "One night after a few drinks," says Adams, "it seemed like a good idea."

Adams insisted on only dealing with the game designer who had the greatest stature in Infocom. Steve Meretzky, at 6'4" was taller than Marc Blank, so he was drafted.

Meretzky was one of Infocom's early playtesters, and suffered from a terminal case of "Boy, game design is a snap. Why, even I could do a better job in a few weeks than...." So, being highly sadistic, Infocom gave Meretzky a chance to design a game. Somehow the few weeks evolved into over a year, but much to everyone's amazement (except Meretzky's), the game was fantastic. Who can forget Floyd's tragic death? *Planetfall* earned Infocom a whole shelf full of Best Game awards for that year.

Even with Meretzky's heavy credentials in computer game design (*Planetfall* and *Sorcerer*, another stellar scenario), he found it difficult to see eye-to-eye with Adams on every aspect of the game design. (The rumor is that Adams' real height is being kept a media secret in the U.S., because of his literary agent's fears that Adams will be shanghaied by the Boston Celtics and never write again. He admits to 6'5".)

Luckily for computer adventure fans, the design did not become a battle of the Giants. Mutual respect was earned by the exchange of outrageous jokes, a similar fondness for wearing bizarre costumes (you must see Meretzky in his gorilla suit at some party), and sporting eye-blinding clothing. Adams is infamous for his day-glo ties that add new meaning to the phrase Contact High. Meretzky counters this with a collection of Dali-like Hawaiian floral sport shirts. These are the same shirts made famous by Americans traveling overseas in the 50's and 60's before the Geneva Convention ban on visual warfare.

The peril-sensitive sunglasses that were developed for the computer game are actual replicas of those worn by staff members who had to sit in on lengthy conferences when both Meretzky and Adams were present. In fact, almost all the goodies enclosed with the game originally had other uses: The fluff was really



"The game design is basically pear-shaped. After the player gets comfortable running around the narrow neck at the beginning, the bottom drops out."

used for earplugs to deaden the impact of the puns. The official destruct orders were actually coded hit contracts on Adams and Meretzky put out by the bedraggled playtesters. The baggy containing the microscopic space fleet looks suspiciously like the bag provided by the airlines in each seat for heavy flying. The sales brochure is really Adams' dummy Swiss company that sells digital watches on late night television (remember the Gnome of Zurich). The Don't Panic button is, of course, the Unimportant Red Button (can you find the Important Green Button in the packet before the Earth blows up?).

The only thing in the game package that

is what it seems to be is the "No Tea." Historians have long claimed that the entire expansion of the British Empire was based on the search for a real cup of tea. To date, they have only found Advanced Substitute Tea, which explains the fall of the Pound, the Falklands, the coal mine strike, and Stonehenge.

A few people in the Himalayas have written in and asked whether or not they could enjoy playing the computer game without having touched the books, seen the TV shows, felt the play, heard the records, or smelt a computer overheating from twelve hours of obsessive playing. To which Adams responded, "42!"

He further noted, "The game design is essentially pear-shaped. After the beginning player gets comfortable running around the narrow neck at the beginning, the bottom drops out." What an understatement! With the babel fish problem, the game shifts into really high gear. Many a seasoned player has been stumped here for hours. It does not help that *Hitchhiker's* is, in Adams' words, "the only game that deliberately lies to you."

Adams, however, has taken pity on those less brilliant and warped—over Meretzky's pleas to "let them suffer." For the first time, an Infocom game actually has hints to solving some of the puzzles built right into the game itself. Admittedly, they are mostly obscure, but nonetheless actually there. A perceptive adventurer will spot the clues quickly, but even the most dilettante player can grasp them, if they read all the text very carefully, and can visualize the entire floorplan of a typical Vogan space ship (copies of the floorplans are available from the traveling bookmobile run by Wowbagger the Infinitely Prolonged).

The game ricochets all across the universe in a bewildering kaleidoscope of improbable pasts, presents, and futures. The scenario design resembles a galactic pinball game. Watch out for the Black Hole or you may never get out again, and remember to be careful what you say and do. In Adams' universe causality is paramount. A stone thrown here blows up planets over there.

Meretzky and Adams have designed Infocom's *Hitchhiker's Guide to the Galaxy* as really an artificial intelligence test. They will find out just how artificial your intelligence really is. Try to deal with entire ship equipped with Sirius Cybernetics Corporation devices, whose motto is Share and Enjoy. This is usually considered sufficient cause through the galaxy for immediate self-destruction in order to save your sanity. See how good you are at cheering up Marvin, who is a manic-depressive robot. Need to open the screening door? Easy, just show it a little bit of intelligence. The clue to salvation may just be the "thing" your Aunt gave you that you can not get rid of no matter how hard you try. Then again, maybe not. At the bottom of Adams' pear is the jammed

hatch puzzle. This puzzle will grow on you until it takes over your mind. Beware the Jabberwocks!

Now that Adams has conquered this new medium (the game is already in the top ten on the overall charts), what are his plans? Will he do *Son of Hitchhiker*, or *Hitchhiker, Parts II-XXV*? "No," says Adams, "I really feel the need to branch out into fresh areas and clear my head from *Hitchhiker*. I certainly have enjoyed working with Infocom and would very much like to do another adventure game, but on a

different topic." Adams compares adventure games to movie-making in the early 1900's: "It's a real novelty medium and only the people doing them really know how great they are."

Sitting across the breakfast table from Meretzky and Adams is difficult indeed, even wearing the peril-sensitive sunglasses. The air between them seems to shimmer and blur. At times they bear a startling resemblance to that maestro of self-expediency, Zaphod Beeblebrox. The two heads seem to share the same body. Per-

haps Zaphod is the end result of the cloned collaboration.

"Remember," says Adams, leaning over like a conspirator while chuckling diabolically, "To share the real feeling of the game, enjoy everything."

So, now that you have stayed up all night and have solved six impossible puzzles this morning, why not round it off with breakfast at Milliway's. Go ahead. If you have just finished this computer adventure game, you have definitely earned it!

G

New Products

MITEY MO

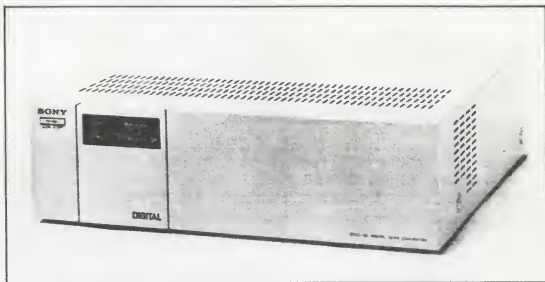
CDI, \$119.95

The goal of the technological revolution seems to be to make everything as small as possible. First computers shrunk from the size of tall buildings to the size of a typewriter, then calculators got so small you could mistake them for a credit card, and now Computer Devices International has come out with a new modem for your Commodore 64 that's half the size of any other on the market. It may



be small, but CDI says that the Mitey Mo has features that Commodore's own 1650 Automodem lacks, such as auto redial, menu drive, 28K buffer and single switch operation. The Mitey Mo also gives you 14 pages of memory to store data for review or printout later. CDI backs their claims for the Mo's greater reliability with a full one-year warranty.

CDI/Computer Devices Int'l
1345 Doolittle Drive
San Leandro, CA 94577
(415) 633-1899



DIGITAL SCAN CONVERTOR

Sony/price unavailable

Among Sony's latest innovations is this set-up: The 13-inch "multi-scan" monitor combined with the digital scan converter that doubles the number of scanning lines from the standard 525 to 1050. When connected to an RGB personal computer (IBM PC and PC compatibles, for example), the scanning frequency jumps from

15.75kHz to 31.5kHz. What this all means is that video images are brighter, finer-grained and higher in resolution with these two products attached to your computer than ever before.

Sony Corporation of America
Sony Drive —
Park Ridge, N.J. 07656
(201) 930-6432

SUPERMICRO

HomeComputer Software, \$59.95

In the beginning, there were hand-held electronic games. But video game systems and computers came along and people put their hand-held gizmos away. HomeComputer Software is hoping to change a few people's minds with its programmable stand-alone system that fits into a palm and accepts a number of cartridges. SuperMicro's "state-of-the-art" L.C.D. and double-

microprocessor technology is reflected in the system's graphics, sound effects and random game generation. Two disc controllers and six keys are used to control the action. So far, there are three cartridges: *Alladin's Adventure*, *Reactattack* and *Outflank* — all strategy adventure games. A fourth cartridge, the *LightPak*, lets you play in the dark.

HomeComputer Software, Inc.
1035 Saratoga-Sunnyvale Rd.,
San Jose, CA 95129.

"Faithful renditions... we were astonished!"
—James Langdell, PC Magazine

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TuneSmith/PC™ plays back musical passages in a variety of tempos and pitches. Forty special function keys make composing faster and easier. Built-in HELP screen:

ResourceID	ResourceID	Tempo	Length	Label	Length
1	play slower	ALC	100%	ALC	start next bar
2	play faster	ALC	120%	ALC	start next bar
3	play inner	ALC	100%	ALC	start next bar
4	play outer	ALC	100%	ALC	start next bar
5	bulldoze	ALC	100%	ALC	start next bar
6	playback	ALC	100%	ALC	start next bar
7	record	ALC	100%	ALC	start next bar
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The system includes a complete spectrum of commands for every music editing function & provides a continuous display of information about the music being played. Friendly beeper warns you of musical errors.

Requires IBM PC, XT, AT, Jr., or compatible with 96K, 1 single-sided drive, 80 column display.

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Chicago, Illinois 60601

POPULAR REVIEWS: SOFTWARE

up. As the manual points out, this version lends itself to bibliographic citations and abstracts. It gives tight control over search terms (they're limited to the keywords you specify), and it allows files to be as long as user memory permits.

Both Programs Deliver

It's really not necessary to compare the two programs. Each does its intended jobs with impressive speed. List prices differ greatly, but discounts may be available from retailers. Where other differences appear, some would seem to cancel each other out. Zyindex's array of search connectors—particularly the wild cards and "W/n" command—is truly elegant, but FYI 3000's vocabulary feature is very helpful.

Both user's manuals are well written. Zyindex's the more so, and begin with detailed tutorial programs that get you off to a quick, safe start. Both programs would be improved by quick-reference cards to remind us of details such as the correct sequences for loading disks.

Zyindex uses reverse video to pinpoint search terms' appearances in files, a welcome convenience. Menus in both programs are clear and un-

ambiguous. A lot of disk-shuffling does go on, partly because of copy-protection and partly because the indexes require such massive amounts of disk space. A lot of disk-buying goes on, since each filing system you establish requires at least one disk to hold the index addresses.

Adding entries to existing index lists is relatively easy, but re-indexing a list (which you'd typically do after making changes in files) is not the sort of thing you look forward to.

Telephone calls to both manufacturers for assistance resulted in cheerful, helpful responses. In one case, a bug in FYI 3000 raised hob with my rather exotic scheme for printing out four-by-six cards, but the company immediately sent a disk with corrective patches on it.

Zyindex and FYI 3000 can dig through monumental haystacks of data and come up with the very needle you're after—all in a reasonable amount of time. These two programs live up to the promise that much computer software makes and that only some actually delivers: for a relatively small investment, they will make your work easier and faster and more accurate. □

GAMES

The Hitchhiker's Guide to the Galaxy

Go on a zany intergalactic odyssey in this adaptation of the best-selling book

by Monte Schulz

Don't panic: the interactive Hitchhiker's Guide to the Galaxy is every bit as outrageous and funny as the novel. The same oddball humor, peculiar situations, and strange characters come together in this interactive adventure as they do in Douglas Adams's book.

The Hitchhiker's Guide to the Galaxy is probably the most significant game to come from Infocom since Deadline and Suspended, for one

simple reason: it was co-written by Douglas Adams based on his own book. This is a first for Infocom: an existing work of fiction translated into an interactive adventure. Hitchhiker's Guide is not an "in name only" take-off—this game, as any Adams fan will quickly discover, is quite true to the character of the novel. In fact, a fair amount of text in the game has been lifted directly from the book, particularly a brief

Monte Schulz is a freelance writer who lives in Santa Barbara, California.

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scene dealing with two warring alien factions and a certain slip of the tongue that accidentally ignites intergalactic war. Yet the rest of the story is new enough that players familiar with the novel will have as much to discover as those who have never read a word of the *Hitchhiker's* trilogy.

Douglas Adams was not exactly a novice himself when it came to doing this program. He had played several of Infocom's earlier adventures and it was he who approached Infocom with the project. Having Steve Meretsky (whose own *Planetfall* owes much to Adams' novel in terms of style and humor) co-script the game has worked out well, both for Adams and Infocom, as the humor they share dovetails wonderfully in the text.

Hitchhiker's Guide opens with you assuming the role of Arthur Dent on the "worst Thursday that ever happened." Before the morning is over you will have discovered that your house is scheduled for demolition, that your friend from Guildford is an alien from another planet, and that human history on earth is in its final moments. And from there your adventure begins. Hitchhiking with your friend, Ford Prefect, from a Vogan Constructor Fleet to the highly improbable starship *Heart of Gold* leads the two of you halfway across the galaxy in search of something very special. Zaphod Beeblebrox, president of the Galaxy, is here, as is Tricia MacMillan (Trillian), Marvin the paranoid android, Eddie the shipboard computer, and a cast of, well, others. In a sense, then, the story is the same, but the emphasis and plotting are new. And, of course, instead of having Douglas Adams lead Arthur Dent from Earth to the *Heart of Gold* and along to the mythical planet of Magrathea, it is up to you to get yourself there after unraveling a series of devious and extremely subtle puzzles.

The Parser Understands

As is typical with Infocom games, the vocabulary understood by the program is quite good and enhances

the interaction with the story. The Infocom parser, that part of the program responsible for accepting and interpreting commands typed by the player, allows for normal sentences and ideas to be communicated to the game—an advantage always appreciated by players new to this kind of program.

Infocom rates *Hitchhiker's Guide* as a standard-level adventure, but I suspect that novices to interactive fiction will have a tough time with the game—not an unpleasant time, just a tough one. As for those expert adventurers out there who routinely breeze through this kind of game in 15 hours or less, a word of warning: just try escaping the dark lair of the ravenous Bugblatter Beast of Traal (so stupid it thinks that if you can't see it, it can't see you). Just try sticking that mind-boggling Babel Fish in your ear. Just try surviving the recitation of Vogan poetry or getting rid of that "thing your aunt gave you that you don't know what it is."

A couple of puzzles in this game are as difficult as those in any adven-

ture game, and I suspect that Infocom will do a brisk trade in *InvisiClues* hint booklets (available for \$7.95) on this one. But who knows? Just because I groveled my way through *Hitchhiker's Guide* begging for hints and a decent cup of tea at every turn doesn't mean everyone will. The toughest thing about getting through the game is picking up on the subtleties. Everything has to be read with great care. Don't let yapping dogs lie. Leave no stone unturned. Study your "guide" with diligence because there is no meaningless fluff in this game.

Travel Is Difficult

The structure of *Hitchhiker's* is pretty interesting as well. Mapping, for example, usually mandatory in adventures, plays little or no part here at all. Instead of containing a single geography, the 30 or so rooms in *Hitchhiker's* are separated into eight scenarios, which are tied more or less together by the game's story line.

Discovering the means to travel throughout the geography of this crazy "universe" is one of the most basic puzzles in the game. Another is figuring out what you are supposed to be doing in the first place. Just remember to consult your *Hitchhiker's* "guide" for answers to these and other pressing questions. And whatever happens, don't panic. Enjoy the experience no matter how irritating it might become. For the most part, every problem has a reasonably sensible solution—not necessarily logical, but somehow within the context of the game, sensible. Those players who most quickly grasp Adams's sense of humor will do well in *Hitchhiker's*, while those who do not will probably moan about the author's deviant mind.

The *Hitchhiker's Guide* to the Galaxy will certainly attract a large new audience to Infocom's interactive fiction, while at the same time reinforcing among its established customers that same feeling of satisfaction with a product reasonably priced and wonderfully well written. What more could anyone want? □

At a Glance

Name: The *Hitchhiker's Guide* to the Galaxy

Type: Interactive fiction

Manufacturer: Infocom Inc.
55 Wheeler St.
Cambridge, MA 02138
(617) 492-1031

Price: \$49.95; \$59.95 for CP/M and NEC
Advanced Personal Computer versions

Format: 5¼- and 8-inch disks

Computer: For most home computers, including any CP/M-based system with 8-inch disk drive; requires 32K bytes of RAM and one disk drive

Documentation: Game manual, assorted paraphernalia; bring your own towel

Audience: Fans of Douglas Adams, science fiction, adventure games, good-natured humor

Play on words

Infocom's adventure games

by Charles Bloche

Infocom plays mates: penetrating the computer

Sitting down to play one of Infocom's "interactive fiction" adventure games is a little like sitting down with a new bottle of Scotch. Eight hours later your eyes will be bleary, your limbs will hurt, and you'll have to strain to remember how to negotiate once again with the three-dimensional world. These games do strange things to your perception. When you turn off your computer and go out into the street, it's difficult to remember that you're no longer traversing an imaginary world.

This kind of obsession, which can afflict you even if you've never touched a computer before, is the key to the astounding success of the Cambridge-based firm. Infocom and its long line of interactive fiction software, beginning with *Zork*, its first fantasy role-playing game introduced in 1979 and moving on to the genres of adventure, mystery, and science fiction, Infocom has been behind the most consistently popular and profitable computer games in the business. Founded in 1979 by a choice of whizzes from MIT's computer lab, the company made \$10 million in revenues last year. Its consistent growth (revenues were \$6 million in 1983) has bucked all the downward industry trends. This is particularly amazing because the product makes no attempt to hook you with graphics, color, or any of the other pyrotechnics that burst on to the scene, and then fizzled, with the video games craze. Instead, these games tap into a more primal human fantasy: you begin to believe the machine really can think.

Infocom's 15 software titles are divided into four levels of difficulty: introductory, standard, advanced, and expert. All the games work in pretty much the same way. Sitting at your keyboard, you are given a role and thrown into a situation — described by text on the screen — and from there you make your way through the plot twists by typing English commands. For example, *Wishbringer*, Infocom's latest release, drops you (in the role of a postman) into a quaint seaside village, which you soon discover is loaded with trolls and vultures, controlled by the "Evil One." You must travel through the village, combating her minions in the game *Suspect*, which was released last year, you

play a reporter who is sent to a high-society Halloween costume ball, where the hostess is murdered, your task is to find the killer before the crime is blamed on you.

In interactive fiction, communicating with the machine is half the challenge. The computer operator need not be a programmer: using what computer programs call natural language processing, the computer accepts English input and responds in kind. The first interactive game, *The Colossal Cave*, which was designed at MIT and lurked for years only in the memories of university mainframes, was limited to two-word commands and had a relatively small vocabulary. You could give the computer instructions like "go north" or "open gate" or "climb tree."

After each command, the program would respond with the consequences of your actions. It would provide a description of the chamber you were in and tell you, for example, "The gate is locked," or "There is an emerald egg here," the object of the game was to traverse a computerized obstacle course. Infocom games (which were inspired by the *Colossal Cave*) are more complex: you may type in "Order a drink from the bartender" or "Plug the long wire into the receptacle." But the idea is the same. Infocom games are computer versions of interactive novels, in which you are given a choice of which page to turn to next and can thus control the outcome.

These games point to the untapped possibilities of computer software. But to understand the promise they represent, you must first consider their limitations. When you slip into your micro the disk for *Wishbringer*, you will not, as the company promises, "experience something akin to waking up inside a story." The brochures say that you will be able to explore "a world of extraordinarily developed personalities," and "actually shape the story's progress through your choice of actions." But the grandiose promise of the term "interactive fiction" is misleading: there are limits.

Computer programming is sequential: its result is always a single path through which the programmer leads you. The simplest example of this is word

processing. The programmer arranges his code so you at the keyboard will always have two choices, a fork in the road. You can press a character key, which the program just eats or a command key, which the program interprets and obeys; then you are back at the fork again. More complex programs may lead you through a series of menus: you choose the function or input the number, and the computer slides you to the next step.

Play *Wishbringer*, and you're doing the same thing. The "plot" is a sequence of logical puzzles for you to solve. At one point you

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vast, and the program so complex, that you can experience a completely different "plot" each time you play. The basis of adventure games, then, like the basis of computer programming in general, is just the map of choices a user can make. You enter a logical environment of choices, branches, and loops.

Maybe the most extraordinary thing about computing is how readily it can model an environment in these terms. The kind of reasoning programmers use is "architectural." Part of a program is the path, always sequential, another key part is the "user" structure, or the arrangement of information you must navigate. Programmers speak of graphs and trees: these are mathematically regular kinds of arrangements. Any completed program is an organization of logical space. That's where vast thousands of it — unexplored before the computer came along to keep track of it for us. Hackers and adventure players get lost in that space; programmers seek to harness it.

Adventure games at the level of Infocom's hunt at the future of computing. There are two kinds of technological frontiers in computing: hardware and software. Progress in hardware has of late occupied everyone's minds, but as we reach the limits of what you can fit on a microchip, progress in software, managing the space the hardware has staked out, has been relatively neglected. For instance, word processing is fine — a more versatile typewriter: the database is nice — a faster rolodex. The "desktop" analogy of the Macintosh helps neophytes understand how to work the machine. But adventure games show us that a computer doesn't just do the things you already do, only faster. These toys use the real strength of the computer — its facility in organizing memory — rather than merely mimic the primitive, 3-D objects on our desks. We won't make full use of the power of computers until they literally become our desks. There's a physical impossibility outside the world of the microchip.

It's no surprise that Infocom, with some experience in setting that world, is working on its own line of business school "Space" field that's begging for adventure.



PANAK STRIKES!

Reviews of the latest software

by Steve Panak

This month, as I emerge from my subterranean lair, I am blinded by the light. Not from the sun, although that would be pleasant since it's always dark here, but from the glow of good games. I get such junk at times that I'm sure I'll go mad. But not this month—not a dud in the bunch.

So, as the last ghastly glow grows dim on my phosphor tube, I can barely remember that I am still trapped here, with no escape except that in my own twisted mind. Yet it's with peaceful resignation that I write this to you from beyond—a feeling that, at least for a time, I will be free...through these games.

I will, of course, only awaken and find myself trapped again.

THE HITCHHIKER'S GUIDE TO THE GALAXY

by Douglas Adams
and Steven Meretzky

WISHBRINGER
by Brian Moriarty

INFOCOM

125 Cambridge Park Drive
Cambridge, MA 02140
48K Disk \$34.95 each

See what I mean? This month, not one but two games from the only company that can really turn me on. The graph-

ics which Infocom's prose sends scorching into my mind make all my arcade action games obsolete. So, without further ado, let's get into the first one.

The Hitchhiker's Guide to the Galaxy is Infocom's fourteenth work of interactive fiction (and they said it wouldn't last). However, it also marks a first for Infocom. It's the first time they've used a best-selling author's book as a basis for one of their games, and they've even had the author co-write the game itself.

Douglas Adams is the man behind the madness, and the four books which comprise the *Hitchhiker* trilogy have been best-sellers—both in the U.S.A. and in the author's native England. They have spawned, in addition to the *Babel* fish, a public radio series and a PBS television mini-series (imported from England). Rumors continue to circulate as to the possibility of a motion picture again reuniting Arthur Dent and his cohorts.

The game itself takes you into the fun-

mented world of Arthur Dent, who, on one sunny morning, got up on the wrong side of his bed to find his clothes, his house and his planet utterly destroyed by bureaucrats bent on progress. To cap it all off, he discovers that his friend, Ford Prefect, is not from Guildford after all, but from a small planet somewhere near Betelgeuse. As in the series, the two are joined by Zaphod Beeblebrox, the universe's cleverest two-headed man, and by Marvin, the paranoid android, who often has a pain down all the diodes in his left side.

The four band together and are joined by other memorable characters, as they move in and out of improbable situations as easily as most of us get out of our old socks. And, all the time, they slyly poke fun at every science fiction gadget and concept ever created.

The characters come to life as the story unravels before your awaiting eyes. One problem, however, is inherent. The characters in the trilogy are extremely complex—more than a computer game can handle, even one from Infocom.

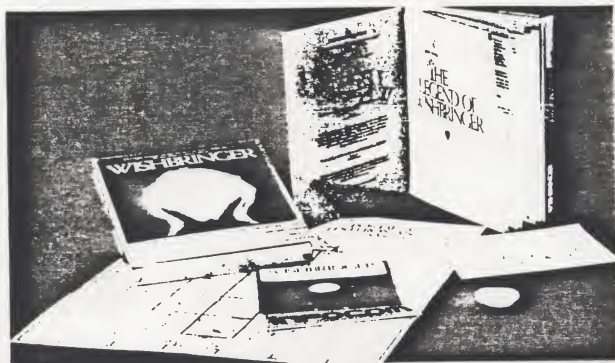
So, in order to understand many of the





PANAK STRIKES! *continued*

events, you have to have read the books. How else could you know what truly repulsive creatures the Vogons are? But, once you've read the books, you've also learned solutions to some of the puzzles.



Not all the puzzles, though, and there are more than enough riddles to keep the game gnawing at you for at least a couple of weeks. Some of the puzzles are extremely humorous (as well as difficult), as they taunt you after each incorrect solution attempt. And, for those of you who've played the game, I want you to know: the Babel fish is still tormenting me.

Infocom followed *Hitchhiker* (as if that was possible, but then, achieving the impossible is an Infocom exclusive) with *Wishbringer*, a fantasy game with its introductory (formerly "junior") level.

In this game, you're a postal clerk who is ordered one day, none too politely, to deliver a mysterious letter to the town's Magic Shoppe. But this letter turns out to be a ransom note for the proprietor's kidnapped cat.

Upon your return from delivering the letter, you discover that the town has changed—for the worse. It's no longer the friendly city of your youth, but has mutated into a malignant metropolis, whose livid life-forms have no good plans for your future.

Wishbringer also takes you through a labyrinth of twists and turns that wind through other familiar Infocom locales. Suddenly, you find yourself out-side a white wood house (*Zork*), or on a sultry pier (*Cutthroats*). But each of these places has also changed strangely. Mail-

boxes, in particular, take on a life of their own as they skip and jump about, demanding to be fed.

If you evade the boot patrol and leave the *Wishbringer* stone, you're in com-

mand of its power. It allows you to cast seven spells, some of which can only be used once. It's not easy; all the spells require additional items, such as grue's milk. And, if you've ever tried to get milk from a grue, you know how painful that can be. Only the wise warrior will find all the items, then wait and use the spells at the correct time, finally completing the game.

The puzzles are generally easy, especially if you've challenged Infocom before. However, the prose is entertaining, and the game is fun and full of surprises, more than making up for the quick completion time.

Both programs function smoothly. Infocom has left little room for improvement, although *Wishbringer* introduces a new cursor. As usual, time is always spent loading data from the disk, but this is necessary. Sometimes it even enhances the game, providing a tension-building delay before you find out that you've inadvertently killed yourself.

The Infocom production staff has outdone itself again in the packaging of these two games. Both utilize their new packaging design, which resembles a book, with a front cover that opens to display the manual.

The disk and other game goodies are secured in a compartment in the back. *Hitchhiker's* manual is especially good, with humorous prose and drawings. Also included are the peril-sensitive sun-

glasses (which become opaque when danger approaches, so you won't be unnecessarily alarmed) and a "Don't Panic" button. I was slightly disappointed that the glasses were only cardboard. I was unable to wear them out on the town, but costs must be kept down. At least the button could be worn—and was!

Wishbringer's manual isn't quite as impressive. It contains the local history of Festeron, as it concerns the Magic Dream-Stone. This, of course, added something to the story, but, while imaginative, wasn't as much fun to read. It lacked the twisted Infocom humor I've grown to love.

Other *Wishbringer* paraphernalia include postal maps of the town, the letter you must deliver and the stone itself, which I found fascinating. It glows in the dark, but not that age-old glowing green I've grown accustomed to since childhood. It *glowed* purple. This was unsettling enough to make me recharge it and watch it glow a number of times. I suggest setting it nearby and playing *Wishbringer* in its eerie radiation.

So, while both these games are identically superb, I have to give the slight edge to *The Hitchhiker's Guide to the Galaxy*. Its sarcastic blend of humor and torment often sent me screaming from the room, with clumps of hair between my fingers.

SPACE SHUTTLE
by Steve Kitchen
ACTIVISION
Drawer No. 7287
Mountain View, CA 94039
16K Cartridge \$29.95

After testing and reviewing scores of games, I've often caught myself falling into the trap of judging a game just by the company which puts it out. I feel that some companies put out good quality, and others, well...

Activision has been one company that I've come to expect very little from—that is, until I boarded their *Space Shuttle*. Now excuse me, while I extract a foot from my mouth.

Space Shuttle is a welcome surprise, and an unexpected pleasure greeted me when I opened the carton. This wasn't the simple video game I'd expected, but a complete program, essentially a junior outer space version of *Flight Simulator*.

In *Space Shuttle*, you are at the controls of the shuttle *Discovery* on a mission to rendezvous and dock with an

The Hitchhiker's Guide to the Galaxy

Lost in Space

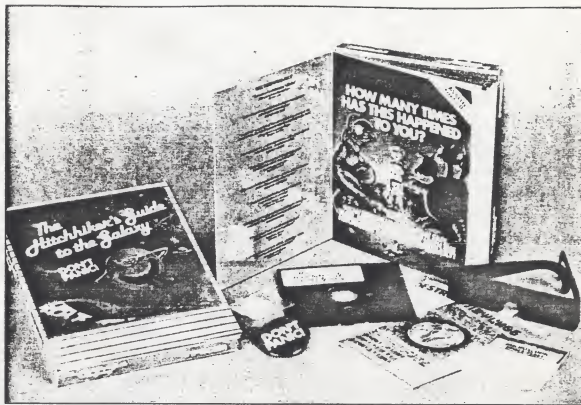
The *Hitchhiker's Guide to the Galaxy* is the latest in a long string of adventure games (also called interactive fiction) that places the user in a perilous situation from which only wits and luck can lead to escape, fame, and fortune. Based on the novel with the same name, the program allows the user to become Arthur Dent, a docile resident of the town of Cottoington. Arthur's cottage is to be destroyed to make room for a highway.

At the same time, the Earth is about to be clobbered by the evil Vagon fleet to make way for a space turnpike. As Arthur, the user will face puzzling situations and dangerous creatures such as the dreaded Ravenous Bugblatter Beast of Traal. The ultimate goal of the program is to solve all the puzzles and reach the end of the game and have fun doing it.

The package comes with a few essential items besides software. These include a small ball of "fluff", a destruct order for Arthur's cottage, peril-sensitive sunglasses, a "Don't Panic!" button, and a microscopic space fleet (don't ask—you'll have to buy the package).

Many of the situations in the game left us baffled and forced us to turn to a hint book, called *InvisiClues*, for help. The booklet is set up to give away as little information as possible. To get a hint for a particular problem, such as finding out if the Pan-Galactic Gargle Blaster is important, the user goes to that section of the hint booklet. All of the hints are invisible and can only be seen after running a yellow marker over them. According to the publisher, the hints will fade again after six months and be gone for good.

Adventure game playing is not for everyone. Still, no other media is able to put the user in the middle of the action,



The Hitchhiker's Guide to the Galaxy

movies included. If you're able to visualize situations as described in books and have yearned to slice monsters and fire phasers yourself, then give interactive fiction a try.

As with other programs from Infocom, *The Hitchhiker's Guide to the Galaxy* can be likened to a superb radio drama. It uses powerful words but no graphics.

Product: *The Hitchhiker's Guide to the Galaxy*

Price: \$39.95

Company: Infocom, Inc., 125 CambridgePark Dr., Cambridge, Mass. 02140, 617-492-6000

Requirements: Apple II, II+, IIc, IIe; disk drive

Proving Grounds of the Mad Overlord and Wiziprint

Lost in a Maze

One of the most absorbing computer games we've played is *Proving Grounds*

of the *Mad Overlord*. This adventure, the first in a series of three from the vendor, is set in a castle complete with magical items, strange beings, monsters, and a maze, to name a few. The main object of the game is to get out of the maze.

Before starting the adventure you have to create some characters as "alter egos" in the fantasy. These characters are controlled by telling the computer how they should respond to various situations.

Characters are created by giving them skills, abilities, and possessions chosen from a provided list of attributes. You are allowed to use only six characters at a time, although we found that you can store up to 20 characters on a disk. All information pertaining to characters is saved on the scenario disk.

Once we created and equipped our six characters we were ready for the maze. The computer screen displays the maze in three dimensions in its left-hand corner. The bottom of the screen lists the names of the adventure team and also provides some information about each character, such as the number of blows each is able to withstand. The middle section of the screen is for messages and questions that appear when your characters

BY MARTIN PORTER

EAR STYLING ♦ Thanks to portable stereos, headphones have become the new American address. But high tech in electronics often turns out, in design, to be low tack.

Enter Yamaha, which followed the fashion industry's lead last year with a pair of designer headphones that elegantly complement any designer jeans. They're the YHL-003/006 (about \$50/\$40 respectively)—courtesy of the famed Porsche Design Group of West Germany. These melody muffs are every bit as sporty as their maker's famed roadster. Moreover, they roll into a compact and cushioned ball for traveling, and even rolled their way into The Museum of Modern Art's Design Collection last year.

Now comes Yamaha's latest headphone design, from Italy and designer Mario Bellini, who first introduced style to stereo several years back with a wedge-shaped cassette machine. His new audio unit, the YHD-1 (about \$70), weighs only 5.9 ounces and uses a modified electrostatic design for fine fidelity. The

headphones fold flat even in the back pocket of your jeans.

Your move, Calvin.

THE GALAXY GAZETTE ♦ Everyone's heard of Douglas Adams, right? He wrote *The Hitchhiker's Guide to the Galaxy*, and his cosmic literary adventure has sold nearly 3 million copies worldwide. Well, now this globe-trotting Londoner is talking up his computer software translation of *Hitchhiker* (about \$40), the first published novel put on floppy disk as "interactive fiction."

The program's developer, a company from Cambridge, Massachusetts, called Infocom, has redefined computer entertainment with a genre of games that you read instead of bleep. Unlike conventional novels, Infocom's variety lets the reader pave his own path through the prose, creating a unique tale every time.

"I feel like interactive fiction is what it must have been like in the movies in 1905," Adams says. "Not a serious medium, not something we should take too seriously yet, but something with tremendous potential, something that needs im-

**Melody muffs
go trendy...
Making a dent
in bytes...
Jobs (Steve) in
Disneyland...
Dishing the
heavens...
King of the Ks**

proved hardware and software to make use of its true potential."

In *Hitchhiker*, gamesters become the protagonist, Arthur Dent, whose house is about to be bulldozed to make way for a galactic bypass—just as the world is about to be destroyed. The trick: Maneuver past these simultaneous disasters and then trip through the galaxy by typing moves into the computer in plain English.

Hitchhiker's Guide is part of the so-called incomplete works of Infocom which began with *Zork Trilogy*, a text adventure in the center of the earth, which has topped the software best-seller lists for the last two years.

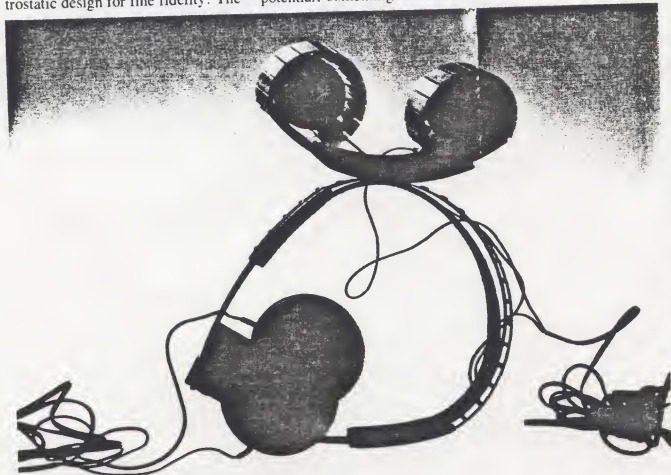
"There aren't many limitations to the computer format," Adams says. "Except, you can't take it to the bath."

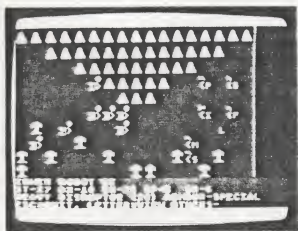
MAC MAGIC ♦ When the wonderkinder of Cupertino, California—otherwise known as Apple Computer—introduced the Macintosh microcomputer last year, there was a range of reactions. Hackers greeted the machine as the Holy Grail, while white-collar office managers grumbled about their allegiance to the hallowed initials IBM.

In fact, the Macintosh is making a dent in the nine-to-five world—though not in the traditional word-processing, data-base and spreadsheet world that Steven Jobs and company first envisioned. The new Macintosh Office connects a full-boat 512K Macintosh with a new high-resolution laser printer that silently spews text of almost typeset quality and art-department graphics out of its tray in seconds.

The LaserWriter (about \$7,000) functions much as an office copier that can put on paper what's contained in the computer's brain. However, the true magic here is the printer itself, which boasts enough type styles to open a type shop. Macintosh programs like ReadySetGo (about \$125) provide the goods to prepare even a newspaper, and the much-ballyhooed Jazz integrated package from Lotus Development (about \$595) can turn the most boring spread-sheet and graph display into a demo worthy of Disney.

Not bad (continued on page 228)





other beings. Talk with them to obtain jobs (use your special skills for pay), barter for trade goods, ask them to join your band, or fight them to build up your combat experience and weapon skills.

If the planet you're on isn't to your liking, buy a spacecraft (very expensive) or fly as a passenger to another world. If you dare (and if your characters are advanced enough), try taking a job for one of the four interstellar government agencies. They'll send you on dangerous missions where you can quickly rise to higher levels of expertise.

The game is complex, takes months to play, and offers the best time I've had with a computer. What's more, once you begin to tire of the adventures supplied in the program, there's a first-rate construction set, which allows you to build your own worlds for further adventures. This game is a necessity for every dedicated adventurer, and an excellent introduction for beginners who haven't tried their hand at role-playing games.

The Hitchhiker's Guide to the Galaxy

HARDWARE REQUIREMENTS: Reviewed on Apple II series. Also for Macintosh, Atari, C 64, IBM PC/PCjr, TI-99/4A.

MANUFACTURER: Infocom

PRICE: \$39 (Apple, IBM, TI); \$34 (Atari, C 64)

CRITIC'S SUGGESTED AGE: 14 +

First came Douglas Adams' brilliant, satirical, science-fiction radio program, *The Hitchhiker's Guide to the Galaxy*. Then came a best-selling book, more books, a TV series, and a soon-to-be-released movie. Now, there's a computer game based on the original story.

Who else but Infocom designer Steve Meretzky (author of the comic science adventure *Planetfall*) could create this difficult but rewarding

HOW TO PUT A PLATYPUS UNDER YOUR SPELL



No one loves getting wet more than a duck-billed platypus. (That's pronounced 'plat-i-pūs.) So if you want to make a platypus happy in WISHBRINGER*, Infocom's amazing interactive magic adventure, just type in a magic spell: PICK UP THE MAGIC ROCK AND THE UMBRELLA. OPEN THE UMBRELLA, THEN WISH FOR RAIN.

You'll be glad to have a happy platypus on your side. WISHBRINGER's packed with danger. You'll face sorcerers,



kidnappers, even a stone that grants its owner's every wish. In fact, there's so much action, your adventure can last for weeks or even months.

Get the closest thing on a disk to real magic. Get WISHBRINGER*. It's a great adventure—and a great way to learn how to spell platypuses.

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*It's compatible with almost every popular home computer. WISHBRINGER is a trademark of Infocom, Inc.

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WHAT'S IN STORE SOFTWARE REVIEWS

text adventure? As the only surviving earthling, you wander through the galaxy in search of truth and the meaning of life (or whatever passes for it amidst the stars). By discovering how to teleport from a planet to a starship, or obtain a "Babel fish" from a vending machine (allow at least two hours for that), you'll slowly grow to be a bona fide hitchhiker, worthy of survival in the galaxy.

This is a funny game. But, like all Infocom adventures, it often is frustrating. There are many steps to follow and so many puzzles to solve that you should count on at least 100 hours of game time to finish it. Still, if you're willing to tough it out, this is one of the best examples of interactive fiction around. (See interview with Adams in this issue.)

The Ancient Art of War

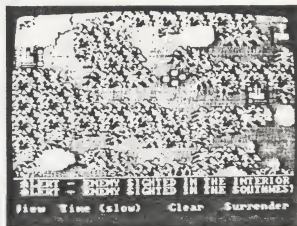
HARDWARE REQUIREMENTS: IBM PC/PCjr. Planned for Apple II series, Macintosh.

MANUFACTURER: Broderbund

PRICE: \$44

CRITIC'S SUGGESTED AGE: 12+

Broderbund shook the gaming tree with *Operation Whirlwind* last year,



a real-time simulation of World War II combat. Now it's come up with another approach to military simulation. *The Ancient Art of War* is a challenging strategic/tactical game, good for a variety of skills and ages. By using built-in scenarios and by fighting against historical opponents (Napoleon, Genghis Khan, Alexander, Caesar, etc.) players can generate hundreds of different games, and alter existing confrontations. Using the construction mode, they can build maps, armies, and campaigns from scratch.

Perhaps the game's best feature is the superb use of animated graphics to represent combat. Characters

Software only you could love

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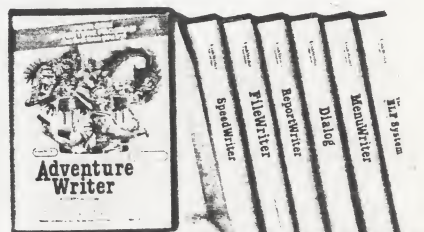
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An Up-to-Date Guide to the Latest Entertainment Software— From Rescue Raiders to Spelunker, and All Points In Between

powers the whole contraption. How a robot moves and what it does depends on how all these parts are connected. Since controlling the good robots is the only way to escape Robotropolis, you'll need to know how to wire them — which means figuring out how to make electricity flow through the right circuits. For instance, if you want a robot to move up and signal when its right side hits a wall, you wire the output of its right bumper to the input of the upward thruster and also to the input of the antenna. You'll need to use an electricity-splitting node to send energy in two directions at once. And you do your own soldering and other manual labor.

This level of complexity is double-edged: if you don't much like tackling logical and mechanical puzzles, you won't care much for *Robot Odyssey I*. And if you like to start playing a game right away, without bothering with the directions, prepare to be totally mystified. But take the time to really get into this program — and out of Robotropolis — and you'll find it will more than repay your efforts.

(Dan Goldberg)

THE HITCHHIKER'S GUIDE TO THE GALAXY

Designed by Steve Meretzky
and Douglas Adams
Infocom, 1984/Most systems /Disk/\$49.95

Well, you don't have to make a map.

Anyone who's ever run across "The Hitchhiker's Guide" in any of its previous incarnations will know pretty much what expect from this program: pure lunacy. In fact, there are only two problems with *The Guide*: it's not logical and it doesn't make sense. And if you think that's redundant, you obviously haven't played this one yet.

As a text adventure, *The Hitchhiker's Guide to the Galaxy* starts out almost exactly like all the other versions: Arthur Dent, well-intentioned but ineffectual nebbish, rises one sunny morning to find that a bevy of bulldozers is preparing to raze his home. Obviously, one's first thought will be to get out of said home quickly — but this is not as easy as it sounds. In fact, one of the things this program accomplishes brilliantly is actually turning the player into Arthur Dent. You may start out your own intelligent, adroit self, but before long you'll be bumbling along in a haphazard, Arthur Dentish fashion.

The broad outline of the story will also



be familiar. Arthur Dent is fortuitously rescued from a doomed Earth by his pal Ford Prefect, a native of another galaxy altogether, by way of a Sub-Etha Signalling Device, or 'Thumb'. Eventually they end up on the Heart of Gold, an impossible ship powered by the Improbability Drive, which has been hijacked by Zaphod Beeblebrox, the two-headed (but otherwise human) President of the Galaxy. So far, simple, right? Just like the book? Just about here the similarity ends.

There will be the odd familiar character throughout the game, like Marvin, the chronically depressed robot, and Eddie, the over-protective computer. However, there will also be insane situations for which no amount of reading, listening or viewing will have prepared the player. Just how would you go about convincing a supercilious door that you're intelligent — just to get it to open? And does it matter? What about a nice cup of tea? You don't seem to have been yourself lately.

Be prepared for one thing: unlike the other Infocom games, this one lies to you — just as a joke between friends, of course. And like many friendly jokes, it wears thin with repetition. There is at least one instance where the gamer has to use the "look" command more than once before the program will admit there's anything to see. Always consult the Guide about everything possible — check the footnotes, too. They're rarely helpful, but most of them are funny. And be prepared

to spend a lot of time in the dark — physically as well as metaphorically. In fact, so much time is spent in the dark that one begins to feel like the infamous bowl of petunias: "Oh, no, not again."

The only drawback to *Hitchhikers* — and admittedly this is picky — is at the beginning. If you're familiar with the book, it may seem that there is too much obligatory wait time. There may seem to be a few too many repetitious situations in the game, too, but this is actually consistent with the off-the-wall logic involved.

Trying to unravel the puzzles and paradoxes in this program may reduce the gamer's brain to the level of the Bugblatter Beast (consult Guide for details), but *The Hitchhiker's Guide* is well worth the effort required to successfully complete the adventure. It can also be absolutely maddening. When this happens, go ahead, panic; after all, worse things happen at sea.

(Louise Kohl)

SHADOWKEEP

Designed by Ultrasoft
Telarium, 1984/Apple II/Disk/\$39.95

Shadowkeep is part of Telarium's (formerly Trillium) new Famous Science Fiction Anthology Collection. The game is based on a novel of the same name written by Alan Dean Foster.

This is a large game on four disk sides, comprising seven dungeon (well, actually

The Hitchhiker's Guide to the Galaxy

by Douglas Adams and Steve Meretzky (Infocom, on disk for most home computers, around \$35 to \$40)

Those of you who have read and enjoyed Douglas Adams's novel *The Hitchhiker's Guide to the Galaxy* will find it no help whatsoever when it comes to solving the computer adventure game based on the book. This, of course, is as it should be, but is small comfort; for the game does not succeed as completely as one might have hoped.

You are Arthur Dent, the hapless hero. Your house is about to be destroyed to make room for the British equivalent of an interstate highway. As if this weren't enough, you're told by your close friend Ford Prefect that he's from outer space and that the earth is about to be destroyed to make room for an intergalactic highway. Miraculously, you and Ford are spared to wander the universe and solve puzzles.

The game manages to capture the book's off-the-wall humor. While this is sometimes fun, it is also the game's biggest flaw. There are too many places where you are just a reader rather than a player. Long passages go by that require absolutely no creative input; although you are prompted to type in something at these points, what you type is usually immaterial, since you're just marking time anyway. You must wait for the destruction of your house and then of the earth; you must

wait in the dark between trips in space; and there's no way to speed things up.

In other games from Infocom's fine line of all-text adventures, you have almost complete control over where you go. You make a map, explore the territory, and can retrace your steps if you do something in the wrong order. Here, though, you are tossed randomly from one scenario to another. Each presents one or two problems to solve, and then you're transported back to your spaceship—where, unlike the settings in most Infocom games, there's very little exploring to do.

Mr. Adams is a very humorous writer, and he has tried to cram every joke he can into the game. Too often the result is that gameplay is sacrificed for a cheap laugh. At one point, for example, you're told that there is an exit to port. After trying to exit port a number of times, out of frustration you try to exit aft—and you succeed. The computer then tells you there is no exit to port; it was just a joke. Ha ha.

The game does have its good points, however. From time to time you are called on to do some creative thinking, which is refreshing and welcome when it happens. The puzzles require cleverness and more than a little skill in the art of lateral thinking. The Bugblatter Beast situation, for example, is solved with a perfect blend of humor and total disregard for the laws that govern the universe. At such high points in the game, you know that beneath the flaws there beats an Infocom heart. You just find yourself wishing it beat just a little stronger.

—Randi Hacker

Globber (Steve Jackson Games, around \$5)

This science fiction board game could win awards for the funniest rulebook and the most outlandish premise. On the planet Ticketa-Koo, children are fiendish little "biters" that tend to explode and regroup, multiplying in the process. Parents therefore try to reduce their numbers by tossing them into a playroom with "Globber," an amoeba-like Playroom Assassination Device that battles several children at a time until one side or the other is eliminated.

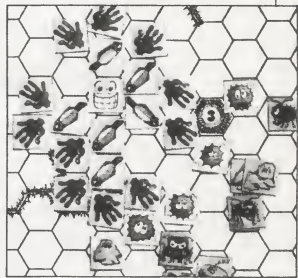
One player controls Globbo, whose body consists of one head and a number of "blue zaps" and "red slaps," all of which can move pretty freely provided the right types of parts end up next to each other. It can gradually regenerate lost parts, and even grow a new head and split into more than one creature. The other player controls the children, who begin as biters, but explode, when attacked, to form "bits" and "yeasts." As the various Globbo parts and children types move around the strange "wraparound" board (pieces may move off one side and reenter on the opposite side), they may attack one another from various ranges and at differing strengths. The combat system is very simple: For each attack

a die is thrown, and the attacked unit (which will be either one of the children or a single section of Globbo) is eliminated if the number shown on the die is less than or equal to the total strength of the attacking units.

Optional rules allow each side to add all sorts of strange special powers to complicate the play. Biters, for example, may produce a sticky "gunk" to immobilize a section of Globbo, while Globbo may use a laser beam to "scorch" some biters before they can explode.

For all its absurdity, Globbo is a very well designed, highly enjoyable game, requiring interesting and unusual strategies. Though inexpensively produced (the board is paper and the pieces have to be cut apart by hand), this is a quality game that is well worth its bargain price.

—R. W. S.



The Oxford Companion to Chess

by David Hooper and Kenneth Whyld (Oxford University Press, 1984, 407 pages hardcover, \$29.95)

Packed with an extraordinary amount of information for a volume its size, this is a reference book that can be picked up, opened to an article chosen at random, and read for sheer entertainment. Nearly 2,000 alphabetically arranged entries cover all aspects of the game of chess, from its history and its players to the world of chess problems. Many offbeat subjects are included, such as human-controlled chess-playing "automatons," the history of coffee-house chess, and representations of chess in paintings, films, and postage stamps.

Biographies of hundreds of top players, past and present, include a sample game from each one's chess career. Well over 100 problems and other studies are also here, each selected to illustrate either the work of an important composer or a particular theme. There are rules for a number of historical, regional, and other chess variants. The section on shogi—the most important variant—is far too brief, but the openings and strategy of shatranj (medieval chess) are covered thoroughly. And of especially good reference value is an appendix that charts over 700 named openings, making it easy for players to find out the name of an opening variation if they know its moves, or its moves if they know its name.

As its title suggests, this book should indeed be a welcome companion to anyone with an interest in chess, and it can be enjoyed by master and novice alike.

—R. W. S.

Game Ratings



With this column, the Warden comes out from behind his mosquito netting. Disguised as a mild-mannered civil servant, Brian J. Murphy has managed the *Game Reserve* for the past ten episodes. Brian is a regular contributor to all major computer magazines, a nationally syndicated columnist, and author of the gaming book *Sorcerers & Soldiers*.

Each month Brian will review, in his own inimitable style, six to eight of the most recent Apple games to hit the market. Look here for inCider's scoop on the latest in computer fun.

The Hitchhiker's Guide to the Galaxy



Infocom
55 Wheeler Street
Cambridge, MA 02138
\$39.95
Any Apple II, 48K

Is *Hitchhiker's Guide to the Galaxy* the best game ever produced by Infocom? While not as challenging or difficult as some of their offerings, it is their most entertaining, funny,

and devious. And that is no small achievement.

Hitchhiker's Guide to the Galaxy is based on a four-book "trilogy" by former Monty Python gag-writer Douglas Adams. Besides being the funniest Englishman to put pen to paper since P.G. Wodehouse, he is an astute student of science fiction. His books, aside from being excessively hilarious (and astoundingly remunerative) are satires of the whole science-fiction genre.

Adams, with Steve Meretzky of Infocom, set out to write an adventure game

based on the books. They wound up writing an adventure game that is itself a satire on adventure games. It's also a satire on Adams' books, people that play games, the universe, and anything else you can think of.

I have to warn you that *Hitchhiker* is not like other Infocom adventures. Sure, it's an all-text game. Sure, the command syntax is sophisticated. The cache of what one gaming friend of mine likes to call "neat stuff" that comes with the game is even better than usual. And yes, it's tricky, difficult, challenging, en-



tertaining, and maddeningly hard to solve. But there's a twist.

You can't take *Hitchhiker* at face value. There is something odd about it. You can't always believe what it tells you. To be blunt, this game tells lies.

What do I mean by that? When another Infocom game, like one of the *Zorks*, tells you that there are exits to the north and west, and that there is a large, angry-looking animal in the room with you, you believe it, right? In *Hitchhiker's Guide*, there may in fact be only one exit and no animal at all, no matter what the screen says. And there is always the possibility of no warning when you're in terrible danger.

The result of this duplicity is unbridled hilarity. Few computer games can make me laugh out loud, but this one does. Take my advice and become Arthur Dent, an inadequately-dressed Earthman, and follow Ford Prefect (from *Betelgeuse*, a giant red star in the constellation Orion) into one improbable fix after another.

Together, Arthur and Ford escape the destruction of the Earth by Vogons, ride in the first



by Brian J. Murphy



FAMILY COMPUTING
NEW YORK, N.Y.
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JUN 1985

The Hitchhiker's Guide to the Galaxy

HARDWARE REQUIREMENTS: Reviewed on Apple II series. Also for Macintosh, Atari, C 64, IBM PC/PCjr, TI-99/4A.

MANUFACTURER: Infocom

PRICE: \$39 (Apple, IBM, TI); \$34 (Atari, C 64)

CRITIC'S SUGGESTED AGE: 14 +

First came Douglas Adams' brilliant, satirical, science-fiction radio program, *The Hitchhiker's Guide to the Galaxy*. Then came a best-selling book, more books, a TV series, and a soon-to-be-released movie. Now, there's a computer game based on the original story.

Who else but Infocom designer Steve Meretzky (author of the comic science adventure *Planetfall*) could create this difficult but rewarding

SOFTWARE REVIEW

text adventure? As the only surviving earthling, you wander through the galaxy in search of truth and the meaning of life (or whatever passes for it amidst the stars). By discovering how to teleport from a planet to a starship, or obtain a "Babel fish" from a vending machine (allow at least two hours for that), you'll slowly grow to be a bona fide hitchhiker, worthy of survival in the galaxy.

This is a funny game. But, like all Infocom adventures, it often is frustrating. There are many steps to follow and so many puzzles to solve that you should count on at least 100 hours of game time to finish it. Still, if you're willing to tough it out, this is one of the best examples of interactive fiction around. (See *Interview with Adams* in this issue.)

BOOTED UP ANY



GOOD BOOKS LATELY?

By CHARLES ARDAI

Software Companies Take A Novel Approach to New Kinds of Entertainment

Until recently, interactive fiction seemed to be getting rather stagnant. After all, every company has already gone through the tried-and-true adventure game themes of medieval battles between wizards and dragons, hard-boiled detective stories, treasure seeking a la Indiana Jones in perilous old temples and ruins, and science-fictionary searches through futuristic, but deserted, planets, asteroids and spaceships many times over; things seemed to be getting rather repetitive. Once in a while a really original game would appear, but that was a rare occurrence. There's no question that what we needed was an influx of new ideas.

Finding new ideas was harder than it sounds — even Infocom's *Planetfall* and *Enchanter* were — as far as their plots were concerned — basically rehashings of old, used concepts. It quickly became evident that companies would have to start looking outside the market for a source of originality. And so, in a fit of inspiration, or perhaps desperation, several companies simultaneously cast their eyes upon their bookshelves.

The decision to make adventure games out of books should not come as a surprise — players of *Dungeons & Dragons*-type role-playing games have been doing it for years. Books are wonderful as sources of imaginative escapist entertainment, but

too often readers fall into the "I would have done it differently" syndrome. By their very nature, books make readers observers of, rather than participants in, any action that they depict. Only by converting a book to a more interactive format, like a role-playing game or a "Choose-Your-Own-Adventure" type book, can a reader truly take part in the events detailed within its covers.

However, both formats have problems. Role-playing games almost always require two or more players. "Choose-Your-Own-Adventure" books are very limited, lacking both the element of human interaction and the overall complexity found in a full role-playing game. What's more, such "interactive books" are much too open to unintentional cheating.

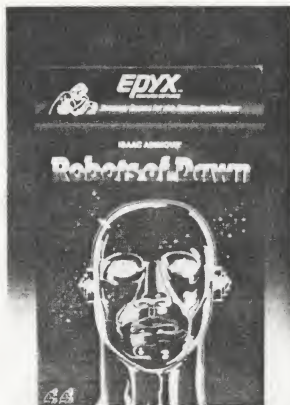
Computer adventure games may not yet be able to duplicate human interaction, but the best of today's technology comes pretty close. Certainly, computers can easily mimic the complexity of a role-playing game, and they never allow a player to see the solution to a puzzle before he has found it for himself. The connection was made: What better way to boost the adventure game industry than to take ideas from the boundless imagination of books?

Obviously this train of thought, or one very similar, has been passing through the minds of a number of game designers and

BOOTED-UP BOOKS

industry executives, since over the past few months various types of book-based adventure games have been turning up on the market at a tremendous rate. Epyx was one of the first to enter the field with *Dragonriders of Pern*, a strategy adventure based on the bestselling sci-fi series by Anne McCaffrey, and *Robots of Dawn*, a futuristic whodunnit mystery game converted from the novel of the same title by Isaac Asimov. Forthcoming is a second Pern game called *Moreta: Dragonlady of Pern*, also being released by Epyx. Infocom recently released a *Hitchhiker's Guide to the Galaxy* adventure, based on the hilarious cult classic by Douglas Adams. Quicksilver's *The Snowman* has its roots in a novel by Raymond Briggs. And, of course, the entire Wyndham Classics and Telarium (nee Trillium) lines of adventure games are based on famous books or were written by well-known authors.

The Telarium games are unique in that they depend more heavily on input from the authors on whose books they are based than do the games made by most other companies. Seth Godin, Telarium's founder, explained the company's unusual practice of giving the writers an opportunity to play a major role in the creation of



each new game. "These games are very much like movies and books because they are both visual and literary," he said. "We wanted to go to the people who could write that the best. And that's not programmers — it's authors."

Infocom followed a similar policy when Adams approached them with the idea of a *Hitchhiker's* game. They gave him a free hand in writing the general story and the various encounters, and had ex-science fiction author and designer of *Planetfall*



Author Douglas Adams and designer Steve

Meretsky write it into an adventure game format. The results of this unique collaboration can be seen throughout the game, which is filled with Adams' very distinct sense of humor. Not only does *Hitchhiker's* play well, but it reads well, too. As an experimental way to design an adventure game, *Hitchhiker's Guide to the Galaxy* is a success.

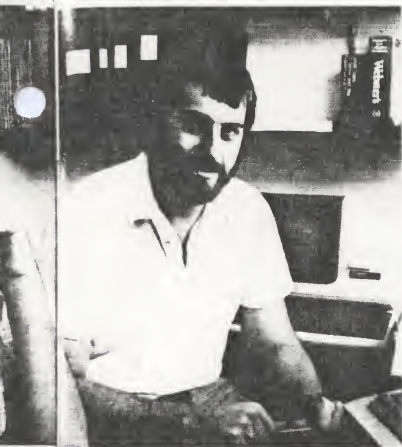
A different point of view is held over at Epyx, where talented game designers and programmers were the ones to create both Pern games and *Robots of Dawn* with little input by the authors whatsoever. According to Robert Votch, a representative of Epyx, Anne McCaffrey did meet with the programmers to discuss and offer suggestion for both Pern games, the second more so than the first. In addition, she approved the final versions of both games. Still, most of the actual design work and programming was done without McCaffrey's presence.

However, compared with the amount of input that Isaac Asimov had in the *Robots of Dawn* game, Ms. McCaffrey's might as well have written both Pern games single-handedly. Mr. Votch reported that although the licensing agreement was made through his publisher, Dr. Asimov did participate in the design of the game through a set of guidelines that he sent in to Epyx. Dr. Asimov contends that he hardly even knew of the game's existence until a copy of the finished product found its way to his home — a copy he couldn't even try out since his computer, which he uses for word processing, is a TRS-80.

Would Asimov be interested in actually writing a game some time in the future? "Not really," he says. "If it were earlier in my writing career, maybe. But as it is, I'm too busy with my writing to start any other projects." (At a rate of about one book



Anne McCaffrey, whose sci-fi books are the basis of two games from Epyx.



Meretzky of the infamous *Hitchhiker's Guide*.

every three weeks, Dr. Asimov is one of the nation's most prolific authors.) And his opinion of computer games in general? "We are faced with a new technology, and as always, we must accept the products of that technology."

New technology did indeed play a major role in the creation of these new book-games. Only a few years ago, an adventure was considered complex if it contained more than a dozen rooms. Now, recent leaps in technology have made possible complex adventures with over a hundred rooms, like Telarium's *Rendezvous with Rama*, a suspenseful game which takes place in a gigantic space complex. Telarium's other games are relatively massive, too; Ray Bradbury's *Fahrenheit 451*, a sequel to the acclaimed, world famous novel, is set in a futuristic New York City with a total of seventy key locations to wander through, and the more traditional *Dragonworld* whose medieval city of Kandesh includes sixty accessible areas.

Similar technical advances have made animated graphic sequences and background music not only a reality, but a standard feature of many adventure games. The Telarium and Wyndham games, for instance, all boast outstanding graphics and wonderfully atmospheric music.

Byron Preiss, head of Byron Preiss Video Productions, worked on the production of a number of Telarium games including Robert Heinlein's *Starman Jones*, Bradbury's *Fahrenheit 451*, *Rendezvous with Rama*, for which author Arthur C. Clarke wrote a brand-new surprise ending, and *Dragonworld* which he co-authored as a novel with Michael Reaves. In discussing the games, he explained why it is so much more difficult for an author to write an adventure game than it is to write a novel.

"[When writing an adventure] you have



Byron Preiss with Telarium's *Dragonworld*.

to anticipate a heck of a lot more, to understand the consequences of the characters' actions in more than one way. When you do a book, you can just say, 'Okay, this is how it is going to happen, and that's it'. When you do a game, you have to realize that someone can do many different things in any given situation. You have to pre-guess the players so that the events you put in seem logical."

On the flip side of these problems, celebrated writer Alan Dean Foster, author of

countless movie novelizations and the popular *Spellminger* series (the fourth volume of which, *Perturbations of the Perambulator*, is being released soon), was faced with some rather unusual difficulties in writing a novelization of the Telarium game *Shadowkeep*. The game is a hybrid of *Wizardry*-style action and a typical adventure game scenario, which involves saving a mythical world from destruction at the hands of a menagerie of evil,

Continued on page 74



Arthur C. Clarke, Byron Preiss and D. Harris.

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74 Electronic Games

fare can get.

"That's for sure," says Kranon, a veteran of many a campaign. "I wouldn't want to be in the shoes of those namby-pamby Federation types when they see me and my fellow Romulans barreling down their throats."

The Games network also tends toward the fantasy/role-playing epics. But before you get to play, you have to access the terminal program with special software, then log-on using icons instead of punching in text. At this point, the screen displays the closed doors of a Customs office. Once you're admitted, you assume control of a joystick-driven robot surrogate that journeys through a city, stopping at the Post Office (to send or collect mail), and the Social building, where the game *Spacelanes* is stored.

sidering we bit off his ear during the last session, this was quite an accomplishment.

There is a bottom line to all of this collective vicarious pleasure that goes beyond playing electronic blood and guts across your monitors, coast-to-coast. There's got to be more to telegaming. . . Consider this scenario: 200 people playing a high-gloss version of some *Dungeons and Dragons* show, where your persona has a given life span of 3,000 hours. With some kind of artificial intelligence program at work, you are reincarnated to another character; pod-like you invade another player's body.

Robert DeMarrais, ex-MIT hacker, zealous mathematician, and religious gamer, has written about telegaming: "The real key isn't simulation, but the capacity to miniaturize. Video arcade, sports arena, bridge, and chess and strategic games

Consider this scenario: 200 people playing a high-gloss version of some *Dungeons & Dragons* show. . .

Set in a futuristic "Gray sector" where lawlessness is the way of the world, *Spacelanes* is monitored by an on-line referee named Pilot, who makes suggestions and arbitrates events. Pilot also is empowered to post the times and dates of *Spacelanes* sessions, giving you ample time to plan and discuss possible scenarios with fellow participants. Using the whisper mode — it allows you to speak to a selected person without anyone else knowing — we went ahead and made a secret pact with Allswell. We had been displaying open hostility towards each other the last few sessions, but apparently Allswell was ready to agree to a truce. Con-

club; community theater, free school, and information conduit, all packaged into one enormous trip, magically compacted on a microchip."

As far as miniature war goes, we all may find Defense Department WOPR mainframes as easy to penetrate as it's been for those teen hackers, who would love to play Chernenko and nuke Seattle and Las Vegas. As long as the phrase "acceptable losses" permeates nuclear war vocabulary, it will remain the ultimate game for adults. Remember in *War Games* what Professor Falken said about tic-tac-toe? It's the grand metaphor, because it always ends in a tie. You just can't win. ☺

BOOTED UP ANY GOOD BOOKS LATEY?

Continued from page 29

demon-controlled monsters. The problems that arose came partly from the fact that, because players are allowed to create their own characters to use in the game, the game script that Foster was presented with was sorely lacking in characterization and plot development. In addition, he was faced with the dilemma of having to write the book without revealing too many of the game's secrets.

"This is the hardest book I've ever had to write," said Foster. "I had to describe the game in relation to my characters and the

story, without really describing the game. I had to make it work as a novel without giving everything in the game away. On the other hand, I couldn't change things, because I didn't want to do anything in the book that would directly contradict the game."

Shadowkeep is not the only Telarium game that was not actually preceded by a book; *Amazon*, written entirely by author and filmmaker Michael Crichton, has no literary ties other than those of its author, whose credits include the screenplay to *Coma* and the novel *The Terminal Man*. *Amazon*, with its highly animated, movie-style, fast-paced game sequences, is easily Telarium's most innovative game. Actually, all of the Telarium games are innovative as each one experiments with its own unique graphic and prose styles.

The Wyndham Classics line of games is

similar in general style and presentation to the Telarium line, both being subsidiaries of Spinnaker Software. The major difference between the two is that Wyndham games are intended for young children, and so stray less from the texts that inspired them and are easier to solve. The Wyndham library includes *The Wizard of Oz*, *Under the Root*, *Treasure Island* and *Robin Hood*. In a similar vein, Quicksilver's *The Snowman* is also targeted at a young audience.

All in all, book-based adventure games are still in an experimental phase. New concepts are always arising, and changes are constantly being made. The continual evolution of the field can already be seen in the increased involvement that authors are having in all stages of game design — Ray Bradbury even wrote the packaging blurb for the *Fahrenheit 451* game.

What's ahead for this new breed of adventure game? For Telarium, the answer is simple: more author input, more animation and music, more characterization and character interaction, but fewer typical adventure game situations and fewer logic puzzles. "The games that are being designed now," says Seth Godin, "don't have any logic puzzles in them at all. In the next generation of games, staying in character is more important than anything else . . . we're constantly reinforcing in the games the character that you have to play, and by doing that, we make the player identify with that character more strongly. The ending [to *Fahrenheit 451*] is such a climax that people have called us saying that they were in tears at the end — and the reason that they were is that we forced them to believe in the character that they were playing."

For Infocom, the *Hitchhiker's* game might have been a one-shot deal — even though the game does end with the definite promise of a sequel. (If you've got the game and don't want to wait until the end to find out about this, try typing, "CONSULT GUIDE ABOUT MAGRATHEA.") The only impediment to the creation of a sequel involves the game's authors; Adams, having just finished the fourth *Hitchhiker's* book, a *Hitchhiker's* movie screenplay and this game, may want to take a break for a while. Meretsky might want to try his hand at a different type of adventure, but even if he does want to stay with science-fiction comedy, he already has a commitment to making a sequel to *Planetfall*, an adventure which many gamers feel is Infocom's best.

On the other hand, even if no second *Hitchhiker's* game is forthcoming, there's no reason for Infocom to give up the entire field of novel-based games; there must be plenty of authors who would jump at the chance to write an adventure with them. Though Infocom has announced no such plans for the immediate future, making more book-games is something that they should consider. After all, their first at-

Michael Crichton, author and designer



**All of the
Telarium games
are innovative
as each one
experiments with
its own unique
prose and
graphics style.**

tempt was a success, and there is no reason to doubt that future attempts would turn out as well.

Another entrant into the field is Synapse Software, a company long known for its arcade adaptations and popular games like *Blue Max*, whose new line of games consists of what it calls "electronic novels". Twelve of these unusual text adventures are under development, the first bunch of which are titled *Mindwheel*, *Essex*, *Brimstone* and *Ronin*. These games, while not actually based on books, are written by authors; in fact, each game comes with an incomplete hardcover novel which introduces the player to the story and the characters of the game. Also unusual is that these games are focused around character interaction and conversation rather than intuitive reasoning and logic.

The scenarios of the games are also unique. No more dull, mundane dragon slaying — the Synapse games are really original. *Mindwheel*, for instance, sends the player into the minds of a rock star, a general, a poet and a scientist in search of the information necessary to receive the *Mindwheel* and save the world. *Essex* has the player caught up in interstellar intrigue, forced into service as a messenger who has to give a secret document to the captain of a giant space world, a task complicated by the fact that the "world" has a population of 65,000 and no one seems to know where the captain is. *Brimstone* is another tale of intrigue, though this time the game takes place in various countries on Earth, a true international feel created by having foreign characters speak foreign languages. *Ronin* places the player in the midst of Japanese feudal society. At press time, no information was available about their fifth game, whose working title is *Breakers*.

Each Synapse game was written over a period of a year by a design team of the author and two programmers. *Mindwheel* and *Essex* were written by Robert Pinsky and Bill Darrah, respectively.

As for other companies, other authors and other games, only time will tell. The Wyndham production calendar includes computerized versions of Jonathan Swift's *Gulliver's Travels*, Jules Verne's *20,000 Leagues Under the Sea*, and Kenneth Grahame's *Wind in the Willows*. Harry Harrison, who used to be a commercial artist before becoming famous for science-fiction novels like *Make Room! Make Room!*, just-finished writing and illustrating a game for Telarium called *Starasmashers* and the *Galaxy Rangers*. Also scheduled from Telarium is a game based on Roger Zelazny's *Nine Princes in Amber*.

However, as far as their long-range plans are concerned, few companies are eager to divulge any secrets. For the most part, the industry's sentiment is echoed in Seith Godin's cryptic comment that, "we've got a few things up our sleeves."

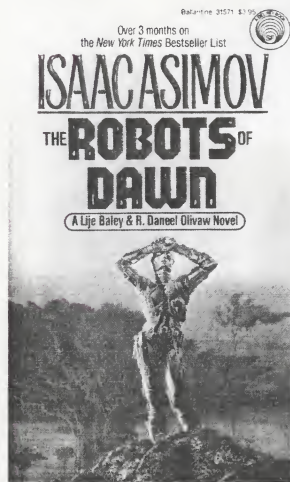
Speculation as to the nature of those "few things" leads one to wonder just what the future holds for book-based adventure games. Perhaps, as Alan Dean Foster advocates, the games will be packaged together with, or at least sold along with, the books that inspired them. Hopefully, the games will branch off into other genres besides science-fiction and fantasy; a mystery adventure by Mickey Spillane or Michael Innes, for instance, would surely have an audience, and playing an adventure dreamt up by Piers Anthony or Stephen King would certainly be a unique experience.


The future will probably see descendants of these games being used for educational purposes, maybe even to help children learn to read. Already the games that are available today are exposing computer users to books that they might never

even have looked at under other circumstances. In fact, some universities are already using Infocom adventures in remedial reading courses. All adventure games encourage reading, and gamers who would otherwise hardly give a book like *Fahrenheit 451* a second glance may be tempted to read it after playing the adventure.

Book-based interactive fiction is a whole new field of computer software that has taken the adventure gaming industry by storm. These games are entertaining,

**Book-based
interactive fiction
is a whole
new field that
has taken
the adventure
gaming industry
by storm.**



sophisticated and intellectually stimulating, while at the same time being exciting and fun to play. And though one can never predict anything with certainty in the constantly changing computer industry, it seems that these games have a bright future ahead of them. If nothing else, these games have given new meaning to the phrase "computer literacy." 

New Products

HUSH 80 PRINTER

Ergo Systems, \$139.99

There comes a time when you not only want to save your deathless prose and programming, you also want hard copy so you can show it off. Then you start thinking about printers. One you should consider is the HUSH 80.

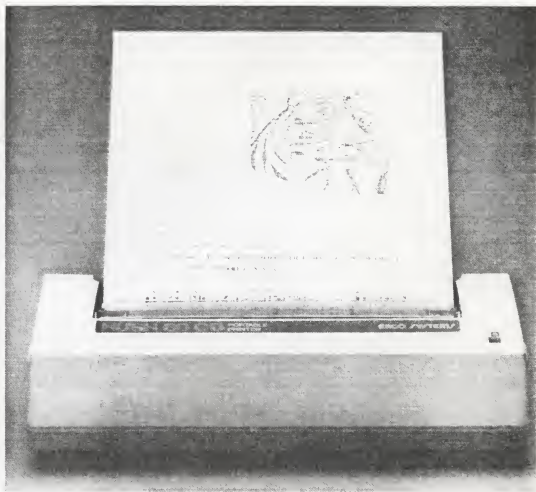
The HUSH 80 is a full 80-column, dot-matrix printer with up to 192 characters and symbols. It gets its name from being one of the quietest printers on the market, at less than 56 dbh. It weighs less than two pounds, has a

rechargeable battery option, and fits edge-on in your briefcase, making it fully portable.

The HUSH 80 uses full 8½" thermal paper and has a condensed print mode of 160 characters per line, for times when you suddenly notice the paper is running out. It's available with Centronics Parallel, RS232 or Commodore interfaces, making it compatible with most popular computers.

Ergo Systems

26254 Eden Landing Road
Hayward, CA 94545-3718



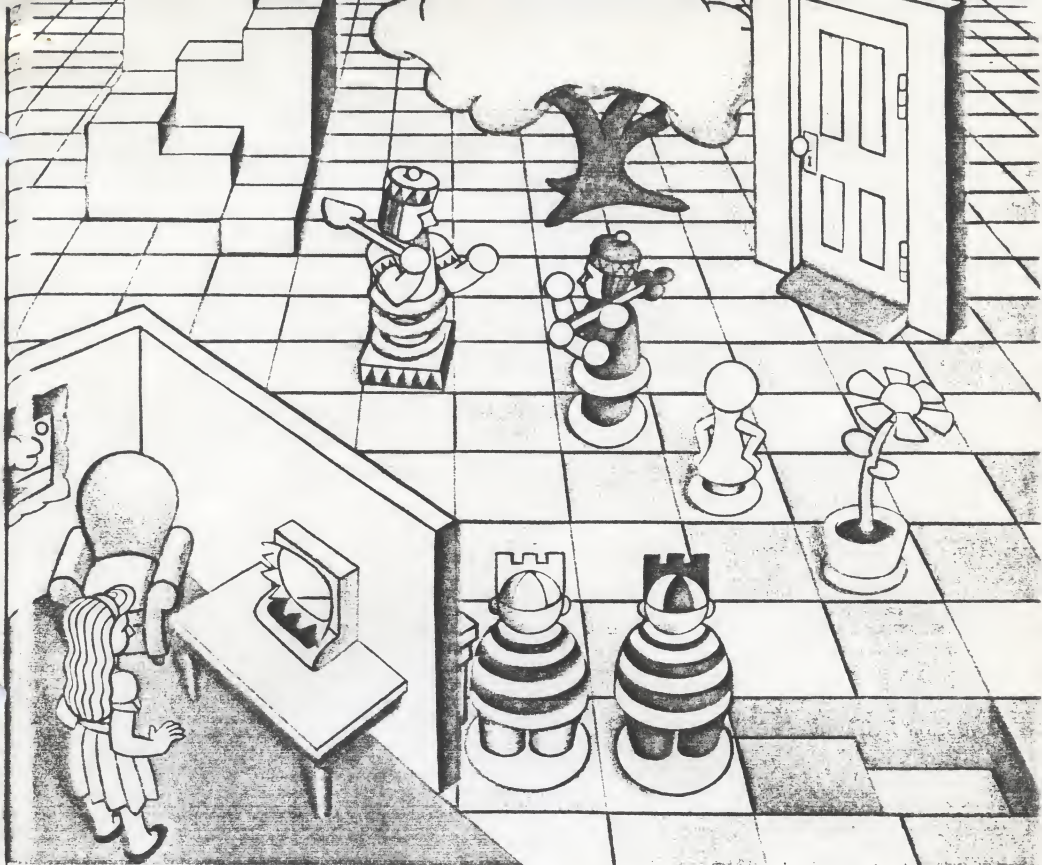
PERSONAL GRAPHICS SYSTEM

Inovion, \$4495.00

The price of Inovion's Personal Graphics System can be a bit off-putting, but the company claims it has the performance capabilities of the larger systems costing \$20,000. In that context, it looks like a real bargain.

The system has a multitude of options and functions including Frame Grab, to freeze TV or video signals; 32 different brushes and 16 patterns; 3-D texture capabilities;

built-in software; and 250,000 colors which can be displayed simultaneously. The full palette of colors is 2.1 million. Personal Graphics System has 780K graphics memory with a 512 x 480 pixel display. It is a self-contained system that comes with a 6502 microprocessor and a 19" color monitor. Interface software for the IBM PC, Apple IIe and Macintosh is now available.



Wander Into Wonderland!

ADVENTURE GAMES TAKE YOU ON A VACATION
TO A PLACE AS VIVID AS YOUR IMAGINATION

BY SHAY ADDAMS

You won't need a passport to vacation in faraway lands this summer—the boulevards of Paris and the pyramids of Egypt are only as far away as the nearest adventure game. Just don't expect a tour guide to show you around, for *your* decisions determine what happens on this kind of trip. If you type **GO NORTH** in an all-text adventure like *Zork*, the program will display a paragraph of prose describing the new location you've just reached. CARAVEL OF LOU

THE LIMESTONE. THE ROOM GLOWS WITH DIM LIGHT PROVIDED BY PHOSPHORESCENT MOSS, AND WIND SHADOWS MOVE ALL AROUND YOU. A NARROW PATH WINDS AMONG THE STALAGMITES. But type in **GO SOUTH** and you may wind up at the local Club Med. Graphic adventures show a game's different locations, people, and objects with high-resolution pictures, and briefly sum up the situation in a few lines of text below.

In addition to sight-seeing, you have a spe-

ADVENTURE-GAME GLOSSARY

Command: The instructions you type in to tell the program what you want to do next. In some adventures, commands are limited to a simple noun-verb combination, though the best games accept complete sentences.

Disk access: A program often must access the disk to obtain the next illustration or text, or to decide how to respond to a command.

First-person animation: With this technique, the entire picture changes to give the impression that you are moving closer to it. It's almost a 3-D effect.

Hard copy: Some adventures offer the option of simultaneously sending text to the printer, so you can study it for clues later on.

Parser: Invisible to the player, this part of an adventure "reads" your command by comparing it with

the words in the program's vocabulary. Well-programmed parsers enable you to concentrate on the game rather than on trying to communicate with the program.

Restore game: The act of loading a saved game to continue playing it.

Save game: An option that allows you to save a game in progress and return to finish it later. The necessary information automatically is stored on disk.

Spot animation: A technique in which a small portion of a graphic adventure's illustration changes quickly to simulate motion.

Vocabulary: The words that a particular adventure program will understand. Games with large vocabularies have various parts of speech, such as adjectives and adverbs, that expand the variety of possible actions.

cific goal to accomplish on your travels. It may involve solving a sinister crime or retrieving fabulous treasures from a forbidding cavern—but don't expect to stroll around casually scooping up gold and jewels. Access to many locations and hiding places is barred unless you possess special objects or passwords. The path may be blocked by a turbulent river, but after gathering logs and a vine from the jungle you could type TIE LOGS WITH VINE or MAKE BOAT and get across. This kind of logical problem-solving—in which you must rely on your brain rather than your reflexes and eye/hand coordination—is the essence of the adventuring experience.

HOW TO CHOOSE A GAME

To make certain you don't make reservations for the wrong destination, I've rounded up the adventures that most effectively stimulate the imagination and transport you to another world. In an all-text game, much hinges on the clarity and eloquence of the prose. In graphic games, the quality of the art and color schemes is important. Other factors I considered were whether a game's problems were ingeniously planned and whether clues and hints were distributed fairly. The intelligence of the program's parser—a part of the program that enables you to type in commands—and the extent of its vocabulary also were weighed.

Each game's suggested skill level is noted in the accompanying chart. If this is the first time you've gone adventuring, try an introductory-level game—too many people get frustrated and give up because they begin with a game that's designed for experts. After single-handedly finishing an introductory game, you'll be ready to try any of the novice-level adventures. The intermediate-level programs are best approached by people who have solved two or

three games from the lower skill levels. Advanced games require more patience and time (up to three months) to solve, and those described as "Masters only" contain the thorniest problems of all.

Though adventure games are designed to be played by one person, two or more heads can come in handy. And keep in mind that except for the varying skill levels and subject matter, most adventure games have similar play systems. Those listed in this article are all good, so choose the subject matter that excites your imagination, and wander into wonderland.

FANTASYLANDS

The most popular subjects for adventure games are fantasylands, science fiction, mysteries, and what I like to call (for lack of a longer name) the "Indiana Jones is alive and well in an adventure game" category.

Fantasylands are first on the itinerary, and *Zork* is the all-time classic. Inspired by William Crowther and Don Woods' 1977 *Original Adventure* (Colossal Caves), *Zork* was written on a mainframe computer by students at M.I.T. An all-text game, *Zork* introduced the full-sentence parser, which allows players to type in more than two words at a time. When the students (Marc Blank and Mike Berlyn) founded Infocom and converted *Zork* to run on microcomputers, they sliced the game into three programs.

Zork I sends you into the ruins of the Great Underground Empire to retrieve a platinum bar, Neptune's trident, and 17 other treasures. The main obstacles are a murderous thief and a bewildering maze. With a fairy tale atmosphere, *Zork II* carries you deeper into a world ruled by magic as well as logic, where you encounter a dragon, a unicorn, and a princess. The Wizard of Frobozz will interfere with your quest for 10 more treasures, but his magical antics are often as funny as they are frustrating. The final game, *Zork III*, has a melancholy feel and an enigmatic goal that only becomes apparent as you penetrate the deepest regions of the underworld and come face to face with the Dungeon Master.

Some fantasyland adventures unfold in a "days of yore" setting. *Sherwood Forest* invites you to drop in on merry old England and fill Robin Hood's shoes as he seeks to win the heart of Maid Marian. Drawn in a cartoon style, the bright-color graphics are embellished with occasional spot animation, such as the shifty tax collector's eyes blinking open and shut. *King's Quest*, set in the mythical kingdom of Davenport, shows off the sharpest hi-res art ever seen in any kind of computer game. It also employs arcade-style animation to depict a young knave named Sir Graham, whom you steer about via joystick or keyboard control on his quest to find a magic mirror, a magic shield, and a chest full of gold coins. The ugly trolls, a broom-riding witch, and some other nasty characters also are animated.

SHAY ADDAMS is publisher and editor of *Questbusters*, a monthly newsletter devoted to adventure games. He is also co-author of *The Greatest Games: The 93 Best Computer Games of All Time*.

Coveted *Mirror* is another "days of yore" fantasy. You have to locate a missing piece of a magic mirror before the evil King Voar gets it, or the land falls under his reign forever. Doors and windows actually swing open when you type OPEN DOOR, and other instances of spot animation enhance this good-looking game.

Based on a recent fantasy novel, *Dragonworld* involves an exciting journey to the imaginary territory of Simbala to save "the last dragon" from unknown captors. The screen shows 14 text lines, while most graphic adventures use only four. And instead of full-screen graphics, three small pictures across the top of the screen illustrate the story. (This is true of most of Spinnaker's Telarium adventures, which also include well-orchestrated music and sound effects.) *Dragonworld* has three joystick-controlled action games built in.

SCIENCE FICTION

Science-fiction adventures replace kings and dragons with robots and spaceships. In *Planefall*, you crash-land on an uncharted planet and save an alien civilization from certain death. (What a holiday!) Floyd the robot, one of adventure's most personable characters, keeps you laughing throughout.

Another hilarious space epic, *The Hitchhiker's Guide to the Galaxy*, was adapted from Doug Adams' novel (see interview). In it, you journey across the universe to the legendary planet of Magrathea.

If you'd rather be juggling robots, visit the planet Contra in *Suspended*. The game presents an unusual challenge: A gang of robots serves as your eyes, ears, and hands while you tell them how to repair a damaged underground control center.

Back on planet Earth, *Fahrenheit 451* transforms Ray Bradbury's novel into an intriguing graphic adventure. The backdrop is New York City in the far future, where the fire department burns books instead of extinguishing blazes. Your goal is to foil its plans, which necessitates joining forces with the literary underground. Each rebel demands to hear a famous quote from classic novels such as *Moby Dick*, and many of the problems involve figuring out passwords. Bradbury worked with the programmers and wrote some of the game's text, which is unusually evocative and poetic.

WHODUNNIT?

More down to earth, mystery games put you in charge of investigating a crime. The classic example is *Deadline*, an all-text "whodunnit," written in the style of a Raymond Chandler novel. With an assistant named Duffy, you must unravel the murder of a wealthy industrialist by questioning suspects and digging up clues in Connecticut. If you'd rather visit Europe, *Earthly Delights* offers a first-class ticket. In Paris and the Swiss Alps, you'll track down a stolen painting and take on an international crime ring.

BEST ADVENTURE GAMES

GAME ¹	Style	Computer	Skill Level	Manufacturer	Price ²
FANTASYLANDS					
Coveted Mirror	G	AP ³	Novice	Penguin	\$34.95
Dragonworld	G	AP, C 64, IBM PC/PCjr (128K)	Novice	Telarium	\$32.95-\$39.95
Enchanter	T	see below ³	Intermediate	Infocom	\$34.95-\$39.95
King's Quest	G	AP, IBM PC (128K); PCjr	Advanced	Sierra; IBM	\$49.95 \$49.95
Lucifer's Realm	G	AP, AT, C 64	Intermediate	Zoom	\$39.95
Microsoft Adventure	T	IBM PC/PCjr	Advanced	IBM	\$34.95
Sherwood Forest	G	AP	Intermediate	Zoom	\$34.95
Sorcerer	T	see below ³	Advanced	Infocom	\$39.95-\$44.95
Transylvania	G	AP, AT, C 64, IBM PC/PCjr, MAC	Novice	Penguin	\$34.95-\$39.95
Zork I	T	see below ³	Intermediate	Infocom	\$34.95-\$39.95
Zork II	T	see below ³	Masters only	Infocom	\$34.95-\$44.95
Zork III	T	see below ³	Advanced	Infocom	\$39.95-\$44.95
SCIENCE FICTION					
Cyborg	T	AP, AT, C 64; MAC	Advanced	Sentient; Broderbund	\$34.95; \$39.95
Fahrenheit 451	G	AP, IBM PC/PCjr	Intermediate	Telarium	\$32.95-\$39.95
Forbidden Quest	T	AP, C 64, MAC, IBM PC/PCjr	Intermediate	Priority	\$39.95-\$44.95
Hitchhiker's Guide	T	see below ³	Advanced	Infocom	\$34.95-\$39.95
Mission Asteroid	G	AP, AT, C 64	Introductory	Sierra	\$19.95-\$29.95
Planefall	T	see below ³	Advanced	Infocom	\$34.95-\$39.95
Starcross	T	see below ³	Intermediate	Infocom	\$49.95
Suspended	T	see below ³	Intermediate	Infocom	\$44.95-\$49.95
The Tracer Saction	G	C 64, IBM PC/PCjr	Introductory	Activision	\$29.95-\$39.95
WHODUNNIT					
The Alpine Encounter	G	AP	Novice	Random House	\$29.95-\$39.95
Deadline	T	see below ³	Masters only	Infocom	\$44.95-\$49.95
Earthly Delights	T	AP, C 64, IBM PC	Novice	Datamost	\$19.95
Masquerade	G	AP, C 64	Masters only	Zoom	\$34.95
Mindshadow	G	C 64, IBM PC/PCjr	Introductory	Activision	\$29.95-\$39.95
Ripper	T	C 64	Novice	Avalon Hill	\$25
Suspect	T	see below ³	Advanced	Infocom	\$39.95-\$44.95
Witness	T	see below ³	Introductory	Infocom	\$34.95-\$39.95
INDIANA JONES					
Amazon	G	AP, C 64 IBM PC/PCjr (164K)	Player-adjustable	Telarium	\$32.95-\$39.95
Infidel	T	see below ³	Intermediate	Infocom	\$39.95-\$44.95
Mask of the Sun	G	AP, AT, C 64	Advanced	Broderbund	\$39.95
Serpent's Star	G	AP, AT, C 64	Advanced	Broderbund	\$39.95
INTERACTIVE FICTION⁴					
Cuthroats	T	see below ³	Novice	Infocom	\$34.95-\$39.95
Mindwheel	T	AP, AT, C 64, IBM PC/PCjr (164K), MAC	Intermediate	Synapse	\$39.95-\$44.95
KID STUFF					
Below the Root	G	AP, C 64	Introductory	Spinnaker	\$26.95
Cave Girl Claire	G	AP	Introductory	Rhiannon	\$39.95
Gwendolyn: Pursuit of a Princess	G	AT, C 64	Introductory	Artworx	\$19.95
Mickey's Space Adventure	G	AP, C 64	Introductory	Sierra	\$39.95
Seastalker	T	see below ³	Introductory	Infocom	\$34.95-\$39.95
Swiss Family Robinson	G	AP, C 64	Introductory	Spinnaker	\$26.95
Tales of Discovery	G	AP, C 64, IBM PC/PCjr	Introductory	Scholastic	\$24.95-\$29.95
Winnie The Pooh	G	AP, C 64, IBM PC/PCjr	Introductory	Sierra	\$39.95
KEY TO CHART					
T = all text; G = graphics; AP = Apple II series; C 64 = Commodore 64; AT = Atari; MAC = Macintosh					
FOOTNOTES					
¹ All games are on disk and require a minimum of 48K except Infocom's (\$2K)					
² Price varies depending on computer version					
³ Also: Infocom adventures are available for: Apple II series and Macintosh; Atari: Commodore 64 & Plus/4; IBM PC/PCjr; Tandy 1000 & 2000; TI-99/4A; and TRS-80 CoCo & Model III. In many cases, Commodore markets the C 64 version					
⁴ Other games also qualify for this heading. See article text.					

Q. HOW DO YOU MAKE FICTION "INTERACTIVE"?

A. I DUNNO. ASK *HITCHHIKER'S* DOUG ADAMS.



Born in Cambridge, England, in 1952, Douglas Adams attended Cambridge University, where he collaborated with many of the comedy writers who later created "Monty Python's Flying Circus" and "Not the Nine O'Clock News" for British television. After graduating in 1974, Adams penned several episodes of the "Dr. Who" TV series before finding time to write a radio show called "The Hitchhiker's Guide to the Galaxy." The show's cult following turned into an international audience when Adams' book version was published in America in the early '80s. He recently completed *So Long, and Thanks for All the Fish*, which picks up where the Hitchhiker's trilogy left off. Adams had just finished the screenplay for the book when he discussed his adventure game adaptation of *Hitchhiker's Guide* and its potential effect on the digital watch industry and civilization as we know it.

Q: What was the first adventure game you played?

A: *Original Adventure* [the first adventure game, by Crowther and Woods], on The Source about a year-and-a-half ago while living in Los Angeles. I guess my first commercial game was *Suspended*. That was the only one I actually played to the bitter end and completely finished. I played *Deadline* and *Zork I* and *Starcross* about the same time, but never finished them.

Q: What about graphic games?

A: I'm not so interested in graphic games. I think text is better for the imagination. There's a role for graphics in the games if they do things that are kind of incidental to the story, but I wouldn't like to see not-very-well-realized sort of cartoon figures of the characters in the story. That would spoil it for me. I think, "Well I can imagine better than that. Why not just give me the text?"

Q: Are adventure games popular in England?

A: Yes, they are. I haven't played any of them. The thing is, in England there are more home computers per capita than anywhere else in the world. But they're mostly very small machines, Sinclairs, and an awful lot of them don't have disk drives and don't have a lot of memory. So games that require a lot of disk space and memory have not made commercial inroads in England. The Infocom games are pretty much a cult thing there. When I was doing *Hitchhiker*, I phoned around all the English bulletin boards to see what the level of awareness of Infocom was. It was very strong, but amongst a fanatical minority.

Q: You mention telecomputing. What's it like in England?

A: Not nearly as developed as in the U.S. for one simple reason: getting modems is a lot more difficult and expensive. If a modem runs at 1200 baud it won't run at 300 baud. They're two completely different standards. And the reason for this is that British Telecom has had (although they'll shortly lose it) a monopoly on anything to do with the phone system. And they're terribly, terribly slow and old-fashioned and don't like the idea of people having modems.

When I was working on the game [from England], with Steve [Infocom's Meretzky] in Boston, we did a lot of it by electronic mail.

Q: How does writing an adventure differ from writing a novel?

A: I suppose it's more a difference of degree than a fundamental difference. When you're writing a book you're constantly aware of the reactions you're trying to provoke in the reader: how you intend to play with or manipulate those reactions, and the surprises you're going to spring; whether you want to lull them into a sense of false security in which they think they know what's going on. You just have a much greater ability to do that when you're writing an adventure game, because you're actually soliciting the reaction from the player, and the program will then know how to deal with that response. So you're fooling around with the reader/player a great deal more. Which is a

natural extension of what you're doing when you're writing.

Q: What do you project for the future of adventure games as interactive fiction?

A: I feel that it's a completely new medium that we've only got one toe in—and there's a whole ocean out there. We're still very much constrained. I feel, by the traditional forms of novel writing. One doesn't necessarily need to be. I don't think breakthroughs come through suddenly, but that each time one sits down to work out a problem or the structure of an adventure game, I think you turn around the next corner and see another possibility and you turn another corner and you see another possibility. And every now and then it's as if you go past a little window or a little crack in the wall and you see a whole vast vista of possibilities. I think adventure games could become a very, very extraordinary and different, imaginative form of storytelling.

Q: Will it someday replace books?

A: People are always asking that silly question. Of course not. People said that about books when radio came out, and the same thing about radio when TV came out. But I think we keep on adding new media for storytelling. And none of them is killed by new forms. There's something particularly distinctive about the experience of reading a book: it's like nothing else. And nothing else will replace it. Something else may add to it, but nothing's going to replace it. I suppose TV dealt quite a nasty body blow to radio, which is a shame because I think radio is a much better medium than television. In the words of a small boy who was asked the difference between the two, "In radio the scenery is better." That's the strength of all text games—the scenery is better than that of graphic games.

I think there's an awful long way for adventure games, interactive fiction, whatever you want to call it, to go. And I hope that more people will come into that field from outside the computer field. Up until now, it's been rather like, well, imagine if everything ever written on a typewriter had been written by the guys who invented the typewriter.

—S.A.

For mystery with a twist, investigate *Mindshadow*. While suffering from amnesia, you crisscross 19th-century Europe searching for clues to your identity. *Mindshadow's* graphics represent genuine computer art, and the program includes a separate "adventure tutorial" as well as on-line help for beginners.

Robots of Dawn qualifies for two categories, since this computer version of Isaac Asimov's novel rockets you across the universe (science fiction) to determine who killed a robot (whodunnit). The program loads entirely into the computer's RAM, so no disk access is re-

quired—Commodore 64 adventurers will see the appropriate response to their commands almost immediately.

INDIANA JONES

There's no mystery about the inspiration of adventures that defy you to retrieve the treasures of ancient civilizations—Indiana Jones would feel right at home in any of them. *Indiana* is an invitation to explore a lost pyramid in Egypt, while *The Serpent's Star* concerns an expedition to find a fabled gem in Tibet. The latter is interspersed with cinematic first-per-

son animation (see glossary), so the snow-capped peaks seem to grow larger and closer with each step as you trek through the Himalayan mountains.

If Tibet is too far from home, how about South America? *Amazon*, written by novelist/film producer Michael Crichton, unfurls Telarium's finest full-screen graphics as you look for the lost city of Chak and its emerald mines. A wise-cracking parrot named Paco rides your shoulder and offers clues. So does a minicomputer that enables you to telecommunicate with your boss in the States. A pair of animated action games adds to the excitement.

INTERACTIVE FICTION

Amazon moves along in a more linear fashion than games such as *Zork*, which qualifies it for the trendy heading, "interactive fiction." This relatively new style of adventure (which includes *Deadline*, *Fahrenheit 451*, *Suspect*, *Earthly Delights*, and *Hitchhiker's Guide*) incorporates some of the elements of traditional storytelling, such as an emphasis on other characters (besides yourself!) and a more substantial plot. Straight adventure games like *Zork*, on the other hand, are more object-oriented—you find and use "things" on your way to find the treasure.

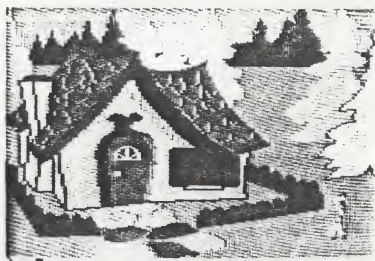
While the term "interactive fiction" has real meaning, it's also used somewhat loosely as a marketing term. Infocom, for instance, calls all its adventures "interactive fiction" to distinguish them from fantasy/role-playing games (such as *Wizardry*) and other entertainment software.

One good example of interactive fiction is *Cuthroats*, an all-text game in which you solve people-oriented problems as well as puzzles, solutions to which involve objects like ropes and keys. While preparing to dive for treasure off two ships in the bay off Hardscrabble Island, you'll eventually discover that success pivots around talking with the island's citizens and your crew members. This gets you involved with the characters and plot in much the same way you do when reading a conventional story.

A more recent work of interactive fiction, *Mindwheel* is the first in a series dubbed "electronic novels." Packaged with a book containing the first few chapters of a story that you complete by playing the game, *Mindwheel* assigns you the task of saving Earth from self-destruction. This can be accomplished only by traveling telepathically back to the beginning of civilization to find the Wheel of Wisdom. The trip takes you through the minds of four dead people—a rock star, a poet, a dictator, and a scientist—on your way to find the Cave Master who holds the Wheel. A highly advanced parser enables you to converse with the demons, winged people, and other weird characters more articulately than in any other adventure game to date. With truly entrancing prose and a warped sense of humor, the all-text story often verges on interactive poetry.



Amazon features a wise-cracking parrot named Paco that rides on your shoulders and offers clues. King's Quest (as shown here, waiting for the user's next command) "shows off the sharpest hi-res art ever seen in any kind of computer game."



KID STUFF

The newest kind of adventure games are those designed for young children. They are graphic (except for Infocom's *Seastalker*), and have parsers that require less typing. Spinnaker's Windham Classics, for example, are graphic adventures based on books like *The Swiss Family Robinson*. A "help key" comes to the rescue by showing verbs and nouns that might apply to the current problem. The parser, which completes a word after you type in the first few letters, reduces the need for typing skills, making the games suitable for young children (or bad typists). Good sound effects enhance game play.

Similarly, an adventure on Scholastic's Microzine called "The Dark Tower" allows you to enter single-letter commands—such as G for GET, W for WALK, etc. Other adventures for youngsters, such as Walt Disney's *Winnie the Pooh in The Hundred Acre Wood*, Sierra's *Mickey's Space Adventure*, and Scholastic's *Tales of Discovery*, require almost no typing, relying instead on a multiple-choice menu. In *Cave Girl Claire*, too, in which an animated figure struggles to survive the hazards of life in The Stone Age, actions are executed with a single keystroke.

Stone Age or Space Age, young or old, there's an adventure-game destination that's right for you. All you need to park is your imagination. And the fun doesn't have to end come autumn—you can take an adventure vacation any time of year. ☛

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How Writers See Games

Selby Bateman, Features Editor

Electronic novels, interactive fiction, all-text adventure games, living literature. Whatever the names, the landscape of this brand of computer game is changing. New writers and seasoned programmers are together stretching its boundaries with refreshing approaches to plot, writing style, and game interaction. The competition is intensifying.

Imagine a wheel—a colossal, rotating wheel into which is drawn all of the images of a culture: every experience, every event, every object, every person's mind and body. This wheel is a vortex in which you must try to manipulate and understand.

"I hope this doesn't sound too fancy," says Robert Pinsky, breaking into his own explanation with a slightly self-conscious laugh.

"It involves the idea of striving for control and mastery, and the world being so complicated that every time you strive you're creating another system that becomes part of this big whirling thing which is everything everybody's ever known or thought or dreamed up to

amuse themselves. Jokes and technologies and mythologies and religions and roads and....just everything."

Pinsky pauses again, as if considering the magnitude of such a wheel for the first time. He's describing the underlying concept of a computer game he created—*Mindwheel*, an all-text adventure for the Commodore 64, Apple, Atari, IBM, and IBM-compatible computers. The game represents as unusual a combination of complexities as does Pinsky himself.

You play the game by immersing yourself alternately within the minds of four deceased people: a peace activist rock star, a monstrous dictator, a heroic poet, and a gifted scientist. All of those minds are

linked along neural pathways to a common matrix leading to the Wheel and a mysterious Cave Master. You can directly address characters, ask them questions, and travel from mind to mind. The humor is sophisticated, and yet surprisingly accessible; off-screen characters move about at random; and Pinsky's writing presents a rich atmosphere within the game world itself.

How did this university academic, a magazine poetry editor, scholar, and award-winning poet, get involved with the development of a commercial computer game? Why would a software company, Synapse, seek out Pinsky, someone who had never even played a text adventure game until after he created the concept for

Mindwheel? And how did this nonprogrammer bring his own version of the Wheel to the arena of a computer game?

To understand the answers to those questions is to appreciate how interactive fiction is evolving. Gone forever are the days when an all-text adventure game with simple two-word, noun-verb command combinations and a series of arbitrary puzzles could impress computer game fans. "Kill dragon" and "take sword" have been replaced with more sophisticated programs capable of taking full sentences and separating the nouns, verbs, adjectives, adverbs, and direct and indirect objects.

Most computer adventure games are based on a story. You may be a detective investigating a crime, or a heroic knight in search of a magical unicorn. You have the freedom to make decisions—moving north or south, acting friendly or unfriendly to characters you meet. But obstacles and puzzles hinder your progress. You may need a key to pass through a door, a boat to cross the river, or a map to find your way. By persisting, you discover the answers one at a time to advance to the next level of play. Ultimately, the solution to the game is the solution to the final puzzle.

While an increasing number of these games use graphic images to complement the onscreen text, the oldest computerized interactive fiction is based on text alone. Without having to use valuable and limited computer memory to draw the graphics, the all-text adventures have room for larger vocabularies, more descriptions of scenes, and more powerful *parsers*—the programming routines which break down your English-language commands into numbers the computer can manipulate.



Robert Pinsky, poet, professor, editor, and author of *Mindwheel*, a new all-text adventure game for the Commodore 64.

But more than a year ago, Robert Pinsky knew virtually nothing about these distinctions as he walked the halls of the University of California at Berkeley. The dark-haired poet and professor was more likely to drop the names of Ezra Pound or the Bloomsbury group of writers in his conversations than to mention a Commodore 64 computer or the fortunes of IBM versus Apple. As head of the university's creative writing program and as the poetry editor for *The New Republic* magazine, Pinsky was immersed in writing and teaching far removed from the bits and bytes of computing. His students may have been staying awake past midnight playing *ZORK*, but Pinsky was only marginally aware of the growing computer adventure game field.

Enter Synapse, a computer software company looking for a very special type of writer to work on a new series of interactive games it would call *electronic novels*. These adventures would be packaged as hardback books with a disk in the back. In order to play the game, users would have to learn information from the book.

"What we wanted was to expand the imaginative realm in text adventures beyond what it had been," says Synapse's Richard Sanford. "Up to now we've been looking through blinders, through a very narrow window in text adventures. We wanted to deal with writers whose main stock and trade is to expand the narrow window on reality and to be able to give us a rich imaginative experience."

So the company looked for writers who knew little or nothing about computer games, whose ideas would not reflect the biases which might creep into the mind of someone familiar with *ZORK*, its cohorts of popular adventures, and the highly respected Infocom, Inc., which created and marketed the most successful of those games.

Tell us a story, Synapse said to Pinsky. Then together we'll build a game.

So Pinsky sat in his office and thought about the Wheel, a concept he had first used in a poem called "The Figured Wheel." That was published in his 1984 book of poetry, *History of my Heart*, which early in 1985 won the prestigious William Carlos Williams Award from the Poetry Society of America. As he developed the spiraling concept of *Mindwheel*, Pinsky knew little or nothing of Infocom, the cryptic acronyms ZIL and BTZ, or two programmers, William Mataga and Steve Hales.

What he would later discover is what many hardened game players already know: that Infocom, Inc., of Cambridge, Massachusetts, has set the standard for quality in the field of all-text adventures. Its plots have been the best, its prose the classiest, its parsers the most powerful, and its proprietary programming language—ZIL (*ZORK* Interactive Language)—the most accomplished. Synapse, with its idea for *electronic novels*, was approaching Pinsky

and other writers with a plan to compete against Infocom in the same market.

"We were very conscious of what Infocom was up to," says William Mataga, an independent programmer who later worked with Pinsky and programmer Steve Hales on *Mindwheel*. "We had as a goal that we had to do everything that Infocom does, plus one." As Pinsky created a concept, Mataga was independently putting the finishing touches on the underlying programming language BTZ, which appropriately stands for—Better Than ZORK.

Many other companies have attempted—and still try—for a slice of the interactive fiction market. None has had as much critical and popular success with all-text adventures as Infocom. Software companies like Bantam and Imagic, with their Living Literature series; Spinnaker, with its Windham Classics and Telarium (formerly Trillium) brands; Activision; Adventure International; and many others have all found the graphics-and-text field more hospitable when it comes to adventures. They argue that the future belongs to adventure gaming which includes increasingly sophisticated graphics as a part of the mix.

Whatever the outcome of that argument, everyone agrees that a game with graphics won't leave enough memory on today's 64K or 128K computers to permit as sophisticated a set of vocabularies, parsers, and underlying programming languages.

Synapse was trying

something else quite different by choosing Pinsky. Game developers have increasingly sought big name authors—primarily in the science fiction and fantasy genres, around which to base their adventure games. Names like Ray Bradbury, Isaac Asimov, Arthur C. Clarke, Michael Crichton, Douglas Adams, and others adorn the boxes of software programs. Some of these authors were heavily involved in the game development and others scarcely at all. No matter what the quality of a particular adventure game, all of those writers have a heavy-

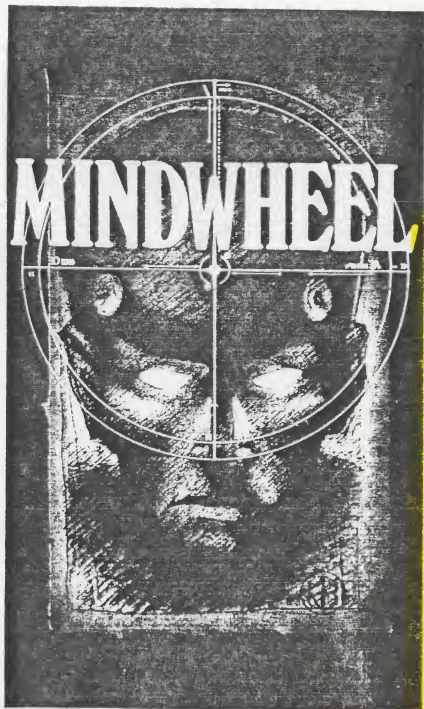
weight pull in the computer game-playing community. While Pinsky's credentials and success as a talented poet, teacher, and editor are excellent, his visibility among computer game players would naturally be decidedly lower than the mass market superstars listed above.

In order to advance the all-text genre, however, Synapse was convinced that all-star names were not the answer. "A lot of times you may have a game with a [big name] involved, but he only spends two days on it, makes a few comments, and then leaves and

goes off to write something else," says Mataga. "A writer's job in the text adventure is a lot of work. We need a writer who will be able to spend the time with us on the game, not just someone who will make a few suggestions on how the game will work, and then leave."

That sentiment is echoed by Douglas Adams and Steve Meretzky, who collaborated on Infocom's text adventure game, *The Hitchhiker's Guide to the Galaxy* based on Adams' book and radio series. (See "Inside View" in the April 1985 GAZETTE.) Meretzky, developer of the popular *Planetfall*, *Sorcerer*, and *Enchanter* Infocom games, worked extensively with Adams to make sure the humor and characterization of *Hitchhiker* remained intact.

"We started off spending a week in Boston, mapping it out, roughing it out, and writing bits of text," says Adams, a British writer whose books in the *Hitchhiker* series now number four. "Once we



Mindwheel takes place in the town of Ely, England, and with disk is one of the best of them. It is available from Synapse. Also, the time for writing, playing, and books.

got the ball rolling, I went back to England, and Steve and I communicated a lot through electronic mail. I would send ideas and bits of text, and he would start building it into the game. I would map out a lot of it broadly, and then bits of it in detail." The collaboration continued as Meretzky flew to London for more detailed work. Later the two worked together on the game once more in Boston, fine-tuning and reacting to the suggestions of game testers. The entire procedure took months, but both men agree the game is better for their mutual involvement.

Adams was one of the first writers to actually use the term "electronic novel," in the original 1977 edition of *The Hitchhiker's Guide*. "As far as I was concerned, it was completely imaginary," he says, laughing. "I didn't even become computer literate until about a year or so ago, whereupon it suddenly swept over me like a tidal wave."

As Pinsky worked with Mataga and Hales on *Mindwheel*, he came to see how his involvement was an important natural component of their creative process. He also became fascinated as a writer with the random interaction which attracts so many adventure game players.

"Once in a while, one of these games will give you goosebumps," he says with a hint of awe in his voice. "A friend played the game and said to a character, 'You look like my mother,' and the game character interpreted it as a command. She said, 'I will look the way you want me to.' My friend got spooked. You hit that once in a while now."

When Pinsky finally had an opportunity to sit down and play a few computer adventure games, what bothered him was that many of them were clever enough but devoid of mood and

emotion. "They didn't have much color or aroma; they seemed flat.

"I think that the experience of writing poems was very good for this," he adds. "In poems, you're exposed to just getting it done in a small space. The more short and vivid a message can be, creating a narrative moment with the smallest possible number of words, the better."



The Hitchhiker's Guide, another all-text adventure game, is packaged in a distinctive format by Infocom to present the player with more than just a disk and instruction booklet.

Another writer involved with Synapse's series of electronic novels developed feelings similar to those of Pinsky. Jim Paul is a 34-year-old poet whose works have been published in *The New Yorker*, *The Paris Review*, and other magazines, and who also has written articles for *The Washington Post* and *The San Francisco Chronicle*. Currently a Stegner Fellow at Stanford University, Paul is the designer behind *Brimstone*, an all-text adventure based on Sir Gawain of King Arthur's Round Table, with additional material borrowed from Dante and William Blake.

"Writing on a page is a single line of narrative. The reader is a slave to the page," he says. "I had to anticipate paths for

the reader. In writing a branching narrative like this, all choices are available at any given moment."

As a writer, Paul is intrigued by the game's ability to recognize synonyms and misspellings of words, translating them accurately. He also finds fascinating the way in which Mataga's BTZ language permits the game to have characters

converse and situations develop which the author never wrote. "The computer is smart enough so that it can generate responses far beyond what I can do."

With the adventure game market still growing rapidly, Infocom's Steve Meretzky sees the early dominance of science fiction and fantasy themes giving way to other topics as new writers approach interactive fiction for the first time. "Back during the early days of personal computers, people who had them were the real hackers who tended to be science fiction fans. Therefore, most of them wrote programs which were science fiction or fantasy related.

As the computer market grows, that trend will reverse itself."

Peter Golden, another writer new to the creation of interactive fiction, designed two graphics and text adventures for Imagic/Bantam, *I, Damiano*, based on R. A. MacAvoy's Damiano fantasy trilogy; and *Sherlock Holmes: Another Bow*, both currently available only on IBM and Apple computers.

Although he previously had no involvement with computers, Golden is now impressed by the need within adventure games for a writer's knowledge of structure, word usage, descriptive techniques, and style in order to bring the program to life. It's a challenge he likes. "What compels someone to turn a page in a book is the same thing that compels an interactive fiction player to hit the return key. You

have to get someone to turn the page.

Golden's involvement with the Holmes adventure quickly convinced him of the versatility players will see in future all-text formats. *Another Bow* takes place aboard a ship following World War I. Sherlock Holmes and his friend, Watson, must solve six different mysteries. In the course of the story, they meet such famous figures as Thomas Edison, Pablo Picasso, Gertrude Stein, and others. Golden chose Holmes, he says, because "it gave him a chance to be the most literary, to play with history, with style, and with the idea of writing dialogue." Golden also played with different speech patterns, from Southerners to Europeans, and with the idea of voice as used by different characters.

The conclusion Golden draws from his recent involvement is identical to that of Pinsky and Jim Paul: Writers will increasingly involve themselves in interactive fiction, complementing the talents which programmers bring to the genre. And as computer memory capacities rise from 64K and 128K to 512K and higher, the text adventure game will enter realms scarcely imagined today, giving writers even more latitude.

"We're looking out to a very exciting void," says Pinsky. "We don't know what people's imaginations are going to do with this tool. I can certainly see a whole new level of interactivity, actually putting a part of my dream life or fantasy life or emotional life into the game."

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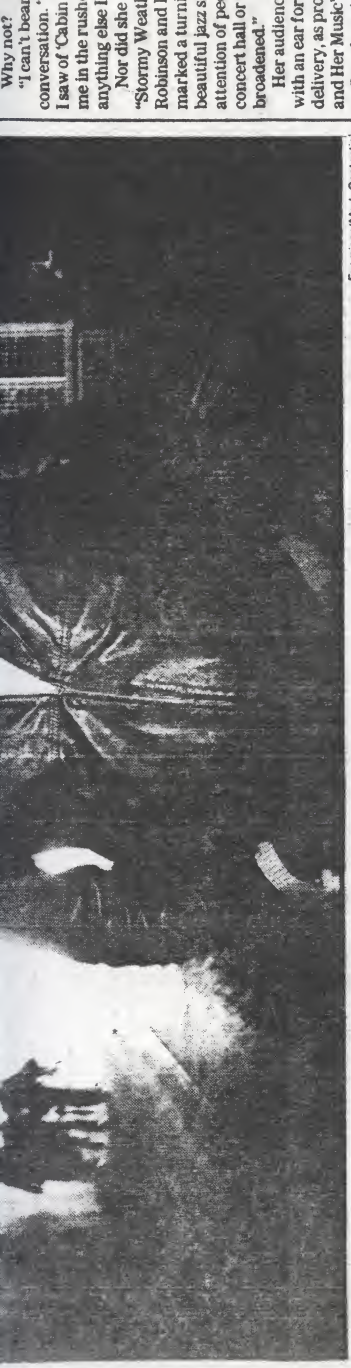
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Examiner/Mark Costantini
Douglas Adams began his 'Hitchhiker's Guide to the Galaxy' saga when he was broke and working as a bodyguard for a royal Arabian family

Thumbing through the Galaxy



Examiner/Mark Costantini

Douglas Adams began his 'Hitchhiker's Guide to the Galaxy' saga when he was broke and working as a bodyguard for a royal Arabian family

Thumbing through the Galaxy

By Jane Ferrell
Examiner staff writer

"THE HITCHHIKER'S GUIDE TO THE Galaxy" began as a radio program in England in the late '70s, evolved into three books, a British television series, two records and a stage show.

In the last eight years, "Hitchhiker's" small science-fiction cult following has grown into an audience of millions. Seven million copies of the original "Hitchhiker," "The Restaurant at the End of the Universe" and "Life, the Universe and Everything" have been sold worldwide. And now, says author Douglas Adams, "So Long, and Thanks for All the Fish" (Harmony Books), the fourth book in the "Hitchhiker's" trilogy — yes, he says, it remains a trilogy — is hitting the bookstore. (By the way, "So long, and thanks for all the fish," were the last words of the dolphins as they left Earth before its destruction in the first book.)

As much as a writer hates to engage in clichés, this one seems necessary: DON'T PANIC. (Why would you? Because "Hitchhiker's" aficionados would panic if they thought the story would ever end.) There's more. The latest form in which you'll find "The Hitchhiker's Guide to the Galaxy" is a home computer game.

This is not a shoot-down-the-Vogons computer game. This is interactive fiction, entertainment software in which a short novel is programmed onto a computer disk. It's difficult to describe how much fun interactive fiction can be, especially when the phrase, "interactive

You type a command —
'TURN ON THE LIGHT,'
for example — to which
the computer responds:
**'Good start to the day.
Pity it's going to be the
worst one of your life.
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computer game closely follows the story line of the book. "Probably more so than yes. It was important that it was going to be equally difficult and equally accessible for low scores to give you impetus to try again, so you can take a trip through space with Prefect, a wanderer of the universe who's gathering information for the Hitchhiker's Guide to the galaxy, a thin portable computer. The guide has more information about the universe than any other guide, although it is not always accurate.

"Yes and no," answered Adams when asked if the computer game closely follows the story line of the book. "Probably more so than yes. It was important that it was going to be equally difficult and equally accessible for

the diet staple of Frazelton V, the unit of currency on the moons of the Blurford system, and the major crop of the laundry supplies planet, Blasius III.

• the destruct orders for Arthur Dent's house and the Earth (it was in the way of a hyperspace freeway and was destroyed by Vogons).

The powers-that-be at Infocom decided not to include a towel in the package, even though, according to the Hitchhiker's Guide, a towel is the most useful thing (besides the Guide) a galactic hitchhiker can have. Its uses include travel, combat, communications, protection from the elements, hand-drying and reassurance.

"We couldn't find a towel for less than \$5," said Meretzky. "It was too expensive to include in the package. And besides, from our marketing studies, we found that almost all people already owned a towel."

It takes about 50 hours of playing time to get through Hitchhiker, said Meretzky. Some spots throw players into foot-stomping spasms of frustration. In those cases, Infocom offers a hint booklet, complete with invisible ink and latent image marker to make the clues appear, for \$3.

Adams, 32, began his comedic flights of fancy at The Footlights Club, which he joined when he was at Cambridge University in his native England. He collaborated with many of the writers who later created "Monty Python's Flying Circus" and "Not the Nine O'Clock News." He wrote a number of episodes for "Dr. Who," whose science fiction series that he broadcast on PBS in the United States. In 1976, he was broke, and took a job as a bodyguard (he's 6-foot-5) for a royal Arabian family. It was then he began

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By Jane Ferrell
Examiner staff writer

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It's difficult to describe how much fun interactive fiction can be, especially when the phrase, "interactive fiction," like most computer terms, sounds so boring. It's more than a crossword puzzle (it is a puzzle you can work out by yourself), but less than a scavenger hunt. (You get clues to the next move, but you don't move around, except when you jump up with joy at having figured out the next move, or beat your computer with frustration, because you can't.) You become a story's main character.

For those of you who haven't tried interactive fiction, this is how it works. The first lines of "The Hitchhiker's Guide to the Galaxy," that appear on a computer are:

You wake up. The room is spinning very gently round your head. Or at least it would be if you could see it which you can't. It is pitch black.

You get going with the story by typing English-language commands — "TURN ON THE LIGHT," for example — to which the program responds: "Good start to the day. Pay it's going to be the worst one of your life. The light is now on."

Your computer continues by telling you — in Adams' subtle wit and jaunty style — that you are Arthur Dent, shortly to become one of the last two surviving Earthlings. You wake up one morning in your home in England to find that your house, as well as the planet, are scheduled for destruction. If you play correctly, using the clues the computer game gives you to make your next move, you end up on a Vagon Constructor spaceship with your friend

You type a command —
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Pity it's going to be the
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Ford Prefect. If you don't, you wind up dead. You also get a low score to give you impetus to try again, so you can take a trip through space with Prefect, a wanderer of the universe who's gathering information for the Hitchhiker's Guide to the Galaxy, a thin portable computer. The guide has more information about the universe than any other guide, although it is not always accurate.

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Adams propelled Hitchhiker into its metamorphosis as a computer game after meeting Christopher Cerf (coauthor of "The Experts Speak"), Cerf brought Adams together with the principals of Infocom, a five-year-old Cambridge, Mass. company that markets interactive fiction.

"I always liked what Infocom was doing," said Adams, who recently became a computer buff and owns six computers (his favorite is an Apple Macintosh). "Their games were more intelligent than shooting down aliens."

He began a seven-month collaboration with Steven Meretzky, one of Infocom's computer programmer-writers and author of "Planetfall," an Infocom game. Hitchhiker was released about a month ago and is on the best-seller list of computer games.

"The Hitchhiker's Guide to the Galaxy" costs about \$39.95 (\$34.95 for Atari, Commodore 64 and Color Computer), and comes with:

- perti sensitive sunglasses — they darken at the first hint of danger, thus shielding the wearer from seeing anything alarming;
- a Don't Panic button, the Hitchhiker's slogan;
- a piece of fluff — a deadly poison on Bottega Minor,

the diet staple of Frazelton V, the unit of currency on the moons of the Blurford system, and the major crop of the laundry supplies planet, Blustus III;

• the destruct order for Arthur Dent's house and the Earth (it was in the way of a hyperspace freeway and was destroyed by Vogons).

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Examiner/Mark Cosentino

Douglas Adams began his 'Hitchhiker's Guide to the Galaxy' saga when he was broke and working as a bodyguard for a royal Arabian family

Thumbing through the Galaxy

By Jane Ferrell
Examiner staff writer

“THE HITCHHIKER'S GUIDE to the Galaxy” began as a radio program in England in the late '70s, evolved into three books, a British television series, two records and a stage show.

In the last eight years, “Hitchhiker's” small science-fiction cult following has grown into an audience of millions. Seven million copies of the original “Hitchhiker,” “The Restaurant at the End of the Universe” and “Life, the Universe and Everything” have been sold worldwide. And now, says author Douglas Adams, “So Long, and Thanks for All the Fish” (Harmony Books), the fourth book in the “Hitchhiker's” trilogy — yes, he says, it remains a trilogy — is hitting the bookstores (by the way, “So long, and thanks for all the fish,” were the last words of the dolphins as they left Earth before its destruction in the first book).

As much as a writer hates to engage in clichés, this one seems necessary: DON'T PANIC (Why would you? Because “Hitchhiker's” aficionados would panic if they thought the story would ever end. There's more. The latest form in which you'll find “The Hitchhiker's Guide to the Galaxy” is a home computer game.

This is interactive fiction, entertainment software in which a short novel is programmed onto a computer disk.

It's difficult to describe how much fun interactive fiction can be, especially when the phrase, “interactive fiction,” like most computer terms, sounds so boring. It's more than a crossword puzzle (it's a puzzle you can work out by yourself), but less than a scavenger hunt (you get clues to the next move, but you don't move around, except when you jump up with joy at having figured out the next move, or beat your computer with frustration, because you can't). You become a story's main character.

For those of you who haven't tried interactive fiction, this is how it works. The first lines of “The Hitchhiker's Guide to the Galaxy” that appear on a computer are: You wake up. The room is spinning very gently round your head. Or at least it would be if you could see it which you can't. It is pitch black.

You get going with the story by typing English-language commands — “TURN ON THE LIGHT,” for example — to which the program responds: “Good start to the day. Pity it's going to be the worst one of your life. The light is now on.”

Your computer continues by telling you — in Adams' subtle wit and jaunty style — that you are Arthur Dent, shortly to become one of the last two surviving Earthlings. You wake up one morning in your home in England to find that your house, as well as the planet, are scheduled for destruction. If you play correctly, using the clues the computer game gives you to make your next move, you end up on a Vogan Constructor spaceship with your friend

You type a command —
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**‘Good start to the day.
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Ford Prefect. If you don't, you wind up dead. You also get a low score to give you impetus to try again, so you can take a trip through space with Prefect, a wanderer of the universe who's gathering information for the Hitchhiker's Guide to the galaxy, a thin portable computer. The guide has more information about the universe than any other guide, although it is not always accurate.

“Yes and no,” answered Adams when asked if the computer game closely follows the story line of the book. “Probably more than yes. It was important that it was going to be equally difficult and equally accessible for people who haven't read the book, as well as those who have.” It differs from the book as Rosenkrantz and Guldenshtern differ from Hamlet, he said, the computer game allows diversion into subplots and minor characters.

Adams propelled Hitchhiker into its metamorphosis as a computer game after meeting Christopher Cerf (co-author of “The Experts Speak”). Cerf brought Adams together with the principals of Infocom, a five-year-old Cambridge, Mass., company that markets interactive fiction.

“I always liked what Infocom was doing,” said Adams, who recently became a computer buff and owns six computers (his favorite is an Apple Macintosh). “Their games were more intelligent than shooting down aliens.” He began a seven-month collaboration with Steven Meretzky, one of Infocom's computer programmer-writers and author of “Planetfall,” an Infocom game. Hitchhiker was released about a month ago and is on the best-seller list of computer games.

“The Hitchhiker's Guide to the Galaxy” costs about \$39.95/\$34.95 for Atari, Commodore 64 and Color Computers, and comes with:

- pearl sensitive sunglasses — they darken at the first hint of danger, thus shielding the wearer from seeing anything alarming;
- a Don't Panic button, the Hitchhiker's dogan;
- a piece of fluff — a deadly poison on Bodega Minor,

the diet staple of Frazdron V, the unit of currency on the moons of the Blurfod system, and the major crop of the laundry supplies planet, Blastius III.

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San Francisco Examiner

'Hitchhiker's' new direction

ADAMS, from 1-C

interactive fiction is somewhat dubious, given the immaturity of the art form.

"It's tremendous when you feel, 'Hey, nobody's done this before.' But it's very easy to feel, 'I guess, when it's such a new medium."

"The second time anybody wrote a fugue, it was the same thing," Adams continued. "It's an accident of chronology."

To computer enthusiasts familiar with interactive games in general and Infocom's state-of-the-art games in particular, the twin revelations — viewpoint changes and dishonesty — are more like revolutions.

The first time Hitchhiker's "lies" to you is midway through the game, when you, as Arthur Dent (the adventure's primary protagonist), find yourself in a dark room on a strange spaceship. "There is an exit to port," the computer informs you.

However, when you try to exit the room, the computer says "You can't go that way." When, in frustration, you finally type "Go aft," the computer responds by saying, "(We were lying about the exit to port.) You emerge from a small doorway."

From that point on, you can't trust anything the computer says — although, at certain times, you must. It's a very disorienting feeling, but not as disorienting as suddenly finding yourself manipulating other characters in the Hitchhiker's saga, leaving Arthur Dent behind like an old satchel.

"A lot of computer games, though not the Infocom ones I've played, are very violent," Adams said. "I wanted to present a nice exercise in consequences."

The idea is, you have to be careful how you treat the people in the game, because you might come back as them later on.

The Hitchhiker's game also includes some maddening puzzles, some grossing bad jokes and enough neat twists to amuse loyal Adams fans and amaze everyone else. It is unlikely to quench the appetite for Hitchhiker-related material, which Adams has churned out since the radio series premiered in 1978, but that's fine. There's more to come.

Hidden in the computer version of Hitchhiker's is the promise of a sequel, and Adams says he will follow through on that promise. First, though, he must finish the final script for the last remaining medium for him to conquer: feature films. A movie version of Hitchhiker's was between drafts when Adams and the producers split temporarily to work on other projects: Adams teamed with Meretzky for the computer game, while Ivan Reitman, Michael C. Gross and Joe Medjuck churned out a small summer movie called *Ghostbusters*.

Now they're back at work, toiling as a team to create yet another version of *The Hitchhiker's Guide to the Galaxy*. Adams says this is likely to be the last of the bunch.

Then again, he's lied to us before.



Douglas Adams likes adapting his work

Time

Kathy Yakal, Feature Writer

Though some authors and stars are lending only their names to entertainment software, others are actively contributing to the game's design. Here's a look at what's happening.

You see it practically every time you flip through a magazine or turn on the television. Fame lending its name to the cause of advertising. Tennis players and movie stars and race-car drivers hawking shampoo and sports equipment and clothing lines.

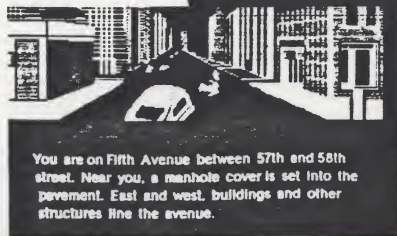
We've seen the same thing happen with microcomputers, famous faces and voices telling us which one to buy. Some entertainment software publishers are taking it a step farther;

instead of promoting a package, the personality is a major part of the software, either as one of the game's characters, or even its designer.

The Trillium series, produced by a division of Spinnaker Software, is one of the best examples of this trend. It's a series of interactive adventure games for the Commodore 64 and Apple II-series computers based on novels by well-known science fiction authors.

In each of the games, the

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You are on Fifth Avenue between 57th and 58th street. Near you, a manhole cover is set into the pavement. East and west, buildings and other structures line the avenue.



Games

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player takes the role of the novel's main character, encountering his or her problems and making decisions. Full-color graphics and a sophisticated parser that

understands several hundred words make the games easy to play. A hint book and word list are included in each package.

In late 1983, Spinnaker approached writer Michael Crichton,

thinking that some of his works might lend themselves well to adventure games. He surprised them. He was just completing work on an adventure game of his own. "They came to acquire book rights and ended up taking a finished game," says Crichton.

Crichton, author of *The Andromeda Strain* and *Congo*, and writer/director of many science fiction films, was very interested in interactive fiction. He had been asked to do some creative work using laser disks but declined, believing that they couldn't be accessed in a sufficiently sophisticated fashion.



Books, breakers, bad guys, and Bruce: Personalities and trends find a place in computer games. Pictured from left to right are

Fahrenheit 451, part of the Trillium series from Spinnaker; Creative Software's Break Street; Spy vs. Spy, First Star Software's adaptation of the comic strip from MAD magazine; Bruce Lee, from Datasoft; and the joint project of Infocom and author Douglas Adams, A Hitchhiker's Guide to the Galaxy.



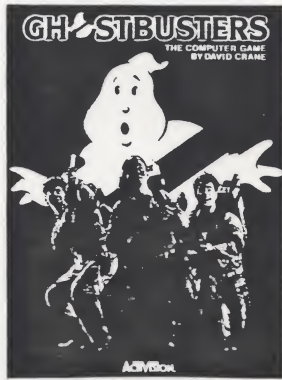
He had hired programmer Steve Warrady in 1982 to help translate an original story into Apple assembly language. The result was *Amazon*, a graphics and text adventure in which the player is an agent for NSRT, a high-tech research firm. The player must travel to the Amazon and recover valuable emeralds hidden in the Lost City of Chak, with the help of a friendly (and often sarcastic) bird named Paco.

Fahrenheit 451, another game in the Trillium series, is a sequel to Ray Bradbury's book of the same name. As Guy Montag, the player lives in a future totalitarian society whose government is committed to controlling the populace by destroying all literature. Montag's mission is to restore to the world the freedom it once had.

Rendezvous With Rama is based on the Arthur C. Clarke novel. The player, as captain of a small scout spaceship which has just encountered an alien starship hurtling into the solar system, must explore it and try to make contact with alien intelligence. (Clarke wrote a new ending to be used in the game.)

The fantasy *Dragonworld*, by Byron Preiss and Michael Reaves, sends the player on a journey to rescue The Last Dragon from the Duke of Darkness.

And here's an interesting twist: Science fiction writer Alan Dean Foster wrote a novel based on the fantasy game *Shadowkeep*. The player's task is to recapture the Shadowkeep, with its mazes and monsters, and to free the good wizard Nacomodon. Up to nine characters may be chosen by the player while exploring the keep. Designed as an interactive adventure, the game incorporates many aspects of role-playing fantasy software.



Who ya gonna call?

Spinnaker's Trillium series, pictured from left to right, top row: *Rendezvous With Rama*, *Amazon*, *Shadowkeep*, and *Dragonworld*.

In this scene from *Ghostbusters*, a ghost is being sucked up by a ghost vacuum as the player drives from one building to another.

Software designer David Crane, a cofounder of Activision, went to see the movie *Ghostbusters* on the recommendation of a friend. "I think I may have enjoyed it a lot more than some people because it was sprung on me," he says. "From the first special effect, you knew that there was something here that wasn't just stand-up comedy."

Two days after he saw the movie, someone at Activision asked if he'd like to write a computer game based on the movie. He took a day to think about it. "To do justice to any game takes no less than 500 hours of my time, and I was going to get married in six weeks."

His decision to do it was based partly on the fact that he had already been working on the game without knowing it. For a couple of months, Crane had been trying to develop a game that had something to do with equipping a car and driving it around city streets, but it was going nowhere. "It was a game concept in search of a theme," he says.

And the *Ghostbusters* theme

fit perfectly. The theme song from the movie plays throughout the game (you can sing along by following the bouncing ball at the game's opening) as you buy a car and outfit it with equipment like ghost bait (to trap the marshmallow man) and a ghost vacuum (to suck up ghosts as you drive through the streets of the city). Buildings flashing red are ghost-ridden, and it's your job to maneuver each ghost into a ghost trap before he "slimes" you. The game is won when you've captured enough ghosts to enter Zuul.

"It's an amazing coincidence that what I was doing followed the script of the movie. I was able to put the theme and game together in such a way that I could have what's really an original game concept that embodied the spirit of the movie."

There were no coincidences involved in the development of Infocom's computer game version of A *Hitchhiker's Guide to the Galaxy*, just a lot of mutual admiration. "Most people at Infocom were *Hitchhiker's* fans, and Douglas Adams [author of the book] was an Infocom game player," says Steve Meretzky.

A *Hitchhiker's Guide to the*

Galaxy is the story of Arthur Dent, an ordinary human being who is thrust into some rather extraordinary circumstances. After being told by Ford Prefect (an alien in disguise) that the earth is about to be destroyed, he hitches a ride on a Volgon spaceship, where he is tortured by having poetry read to him. Surviving that, he is ejected into space, and is rescued by the *Heart of Gold*, another spaceship, and brought to the planet Magrathea. Improbable things continue to happen as the zany plot unfolds.

Meretzky, a program designer for Infocom, and Adams worked together to translate the book's themes, characters, and humor into a text adventure. "The game starts out following the book pretty closely, up to your arrival on the Volgon ship," he says. "From that point, until you get to the *Heart of Gold*, the general story line is pretty similar, but a lot of the more specific things that happen aren't the same things that happen in the book."

"By the time you get to the *Heart of Gold*, the story diverges almost completely from the story line of the book. But there are a number of things that are just sort of alluded to in the book that are gone into in much more detail in the game."

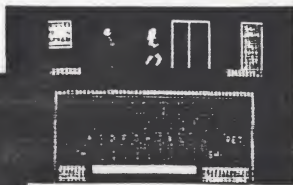
Adams, whose home is in England, visited Meretzky at Infocom for about a week to map out the initial design of the

game. They found that their creative styles differed. Meretzky, who had previously designed *Planetfall* and *Sorcerer* for Infocom, usually came up with an overall concept for a game, then went back and filled in details. Adams did it the opposite way—details first.

So they kept in constant contact via electronic mail as Meretzky was programming, then met again in England for some intense final sessions ("We basically holed ourselves up in a country inn and didn't come out until we had finished").

Meretzky found a different kind of challenge in programming a game whose story line had basically been written by someone else. "In some ways it's easier, and in some ways it's harder," he says. "It's easier because you have some constraints on the universe you're going to be designing, and on the characters you're going to be using, and a lot of the situations, and you don't have to come up with as many ideas."

"But on the other hand, there's more of a challenge because you want to take advantage of the features of an interactive game, and you don't want it to be just a translation of the book, because the book is necessarily linear. You want to take advantage of the features and the power of the computer to do something different."



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BRITAIN'S BIGGEST MICROCOMPUTER MAGAZINE



DON'T PANIC!
'Hitch-hiker's' arrives on disk



SOFTWARE

Hitch-hiker's Guide to the Galaxy

Are you searching for the meaning of Life, the Universe and Everything? Forget it!
Tony Hetherington has found it in Infocom's humorous and impressive adaptation of Douglas Adams' Hitch-hiker's Guide to the Galaxy.

In 1978 a radio series was broadcast on Radio 4 called *The Hitch-hiker's Guide to the Galaxy*. There then followed a second series and a book of the same name. Then a second book was written which was followed by another. Meanwhile it had become a television series and also a stage play. Now it's a computer game.

It is, however, unlike any other computer game that I have played. Published by the American software house Infocom, *The Hitch-hiker's Guide to the Galaxy* has all the trademarks of the excellent interactive fiction series, but there is a slight difference.

The game disk is accompanied by the demolition orders for your home and planet, a 'Don't Panic' badge, a piece of fluff, a small polythene bag (with which to attack microscopic space fleets) and the exceedingly useful peril-sensitive sunglasses — which you naturally cannot see through.

Adams is said to have enjoyed a number of Infocom's adventures and thought it would be a good idea to do one based on Hitch-hiker's. He initially contacted the company via a bulletin board and further discussions followed in a series of English pubs (which was cheaper, although response time may have been slower) before Steve Meretsky was given the job of programming (Steve had previously written the Infocom adventures *Planetfall* and *Sorcerer*).

The resulting game is a curious mix of the humour and imagination of Douglas Adams and the depth and quality of an Infocom adventure. It is also a difficult adventure to solve.

Strategy

As with the other Infocom adventures *Hitch-hiker's Guide* consists of a series

of logical problems which form the plot of a story in which you are the leading character. Your degree of success in tackling these problems determines the consequent route of the story.

You play the part of Arthur Dent and awaken one morning in a darkened room to discover that you have a dreadful hangover. On clambering out of bed and taking an aspirin you begin to feel slightly better: the irony of your situation is that this day will turn out to be the worst day of your life. In the next half hour your house is due to be demolished by a bulldozer (because it's simply in the way) and the Earth is scheduled to be destroyed by a Vogan constructor fleet to make way for a hyperspace bypass.

Just in time you and your friend, Ford Prefect, whom you always thought was from Guildford but is actually from a small planet near Betelgeuse, hitch a lift on the Vogan spaceship and the adventure continues.

If you've seen any of the previous versions of Hitch-hiker's and are now assuming that the game has the same plot and solution, don't. You're in for quite a surprise.

Although the characters are the same, and you'll come across similar creatures, places and situations, the difference is that you have to take a leading role rather than be lead through the action. A good comparison is *The Hobbit* by Melbourne House, wherein you play the part of Bilbo who is helped and lead through the story but takes the leading role in the game.

Therefore, it's up to you to find the answers to the obstacles which are placed in your way: you do, however, have some help in the dubious form of the *Hitch-hiker's Guide to the Galaxy*. This is an electronic book that you can

consult about many things — but don't be too surprised if the editor for the section you require was out at lunch when the guide was compiled. As already stated the problems which you have to solve are logical and have logical solutions — but only if you apply the rather strange logic that exists in Hitch-hiker's.

To illustrate: the problem of getting a babel fish out of the babel fish dispenser. In the book and radio series Ford merely pops one into your ear but in the game you're not so lucky. After consulting the guide you realise that putting a babel fish in your ear is an excellent idea as it will allow you to understand and be understood by anyone or anything in the galaxy.

Consequently you are determined to get one so you press the button on the dispenser, but the fish shoots out the slot across the room and through a hole in the wall. You notice that there's a hook above the hole, so you hang your dressing gown on the hook in order to block the hole, and try again. But this time the fish hits the gown and falls down a drain. Not to be defeated in your objective you cover it with a towel. However, when the next fish lands on the towel, before you've had time to do anything, a cleaning robot charges in, picks up the fish and disappears through a robot panel near the floor. After some frantic hair-pulling you borrow Ford's satchel and place it in front of the panel and confidently depress the button.

Unfortunately, your lap of honour is interrupted by the following message: a single babel fish shoots out the slot. It sails across the room and hits the dressing gown. The fish slides down the sleeve of the gown and falls to the floor, landing on the towel. A split-



second later, a tiny cleaning robot whizzes across the floor, grabs the fish, and continues its breakneck pace towards a tiny robot panel at the base of the wall. The robot ploughs into the satchel, sending the babel fish flying through the air in a graceful arc. A small upper-half-of-the-room cleaning robot catches the babel fish and exits.

Don't be surprised if your computer acts strangely. At one stage I was informed that there was an exit to port but when I tried it, I was told that I couldn't go that way. In frustration I typed 'starboard' but was told that I could and had gone port and that it had lied before!

And don't be too easily deterred: your progress through the game will undoubtedly improve as you tune into the game's 'brand of logic', a state which I only achieved half-way through the third sleepiness night spent hitchhiking.

To help you get there, here's a brief description of some of the characters and creatures in Hitch-hiker's.

Ford Prefect is a researcher for the guide but unfortunately stayed on earth slightly longer than intended (six years) during which time he updated the guide's entry about earth from 'harmless' to 'mostly harmless'. For some reason beyond his apprehension he saved you, Arthur Dent, from the earth's extinction but then recovered his senses.

Together you are thrown into space by the Vogons where, just before you

expire, you are picked up by the Improbability drive propelled spaceship, the 'Heart of Gold'. The new owner of this ship is Zaphod Breeblebox whom you once saw looking normal at a party, but now he has two heads. He is also the president of the galaxy for which he got himself elected with the sole object of stealing the new Heart of Gold.

On board ship you meet Trillian, whom you previously knew as Tricia MacMillan and first met at the same party. This is an incredibly improbable situation but, after all, the Heart of Gold is driven by the Improbability Drive.

The ship is also populated by products of the Sirius Cybernetics Corporation whose attempts to install Genuine People Personalities into machinery has unhappily resulted in Marvin the paranoid robot and an overprotective computer called 'Eddie'.

During your adventures you will also meet the Vogon captain who is green and blubbery and recites poetry (aaagh!), a warlike alien wearing black-jewelled battle shorts, and the incredibly stupid but equally dangerous and ravenous bugblatter beast of Traal. This incredibly stupid monster thinks that if you can't see it, it can't see you!

If you try something a little silly (which could be the answer, so it's always worth a try), it doesn't respond with the all-too-usual 'You can't do that.' Instead it either gives you a helpful error message or passes a comment which can range from 'You're

letting things get to you too much, try and relax' through to 'Are you sure you're allowed to be playing with this computer?'

Well, how do you solve the problems in Hitch-hiker's? Here are a few tips that I've gleaned from the game.

Once you have tuned into the game's peculiar logic, you should ensure that you read everything carefully (including this review). Every word and object in Hitch-hiker's are there for a reason—even if the reason is only to confuse you. Also you should consult the guide about anything and everything as it contains some important hints. Be prepared to try anything no matter how dangerous or silly it may at first seem; but before you do, use the game's save facility so that you can restore it if things don't turn out too well.

Finally, don't assume for one moment that the game is the same as the book or radio series; even your main objective is different.

Prices and availability

The Hitch-hiker's Guide to the Galaxy is available on disk for numerous machines including the IBM PC (this was the version used for the review copy), Apple II, Macintosh, DEC Rainbow, HP150 and 110, Commodore 64 and Atari. Most versions cost £34.50 with the last two being slightly cheaper at £30.20.

Documentation

The guide is in a class of its own and even contains footnotes to its entries. These, of course, can be read and usually contradict what the guide has just told you. Just for fun I decided to read through the footnotes. When I came to footnote 10 the computer responded with: 'Isn't it fun reading through the footnotes?'

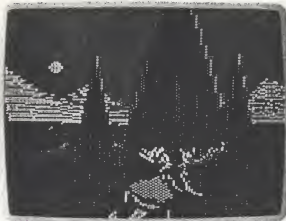
Conclusion

The Hitch-hiker's Guide to the Galaxy is the first Infocom adventure to have a strong outside influence in the shape of Douglas Adams. This has undoubtedly improved an already impressive format and produced a genuinely funny and challenging game. Infocom classes Hitch-hiker's as a Standard Level game but it's hard Standard and more difficult to solve than some of the company's Advanced material.

There will be two groups of people who will particularly relish this game: the 'Hitch-hikers' for whom this will be their first Infocom adventure; and the Infocom adventurers who will be introduced to the humour of Adams. Those lucky people who already know both won't be disappointed.

Last but not least, the *Washington Post* once said: 'If it's 2am it must be Infocom.' On the experience of the last few days I'd like to add: 'If it's 4am it must be Hitch-hiker's.'

UK distributors include Softsel on (01) 844 2040. **END**



Wilderness

best-seller of the same name. Secret agent John Preston, the only man who can save the world from nuclear winter, ventures forth to catch spies, nab defectors, solve murders, and, ultimately, stop an atomic bomb from exploding.

Players familiar with parser-driven games (in which commands are typed) will find the play mechanics of this game dramatically different. You enter a command by pointing the cursor at an icon (a pictorial symbol) that corresponds to the desired action. The resulting rapid interaction provides the same breathless quality that made the novel such a page-turner.

HACKER

Activation, by Steve Cartwright; Atari \$25, C-64 \$30, Apple II \$10

If you're bored with the slow progress of most adventure games (and all that typing), this game, with its menu options and joystick control, offers something completely different.

To launch you on your way, an unexplained glitch throws you into a secret computer network where unknown forces are putting together a potentially catastrophic experiment. Your mission is to travel a network of tunnels via robot scout, negotiate with spies, and piece together a shredded document that will help stop the experiment before it begins. Using a joystick to operate the robot and the keyboard for other actions, the player must make note of every shred of data he finds to learn the secret before the bad guys take over the world.

THE HITCHHIKER'S GUIDE TO THE GALAXY

Infocom, by Douglas Adams and Steven Meretsky; most systems \$35-\$40

This all-text adventure, based on Douglas Adams's science-fiction romp and co-written by Adams himself, is the most popular and the most controversial interactive fiction program of 1985. Fans of Adams's off-the-wall humor laud the game for capturing the book's zany quality, while the quirkiness—and unsolvability—of some of the game's puzzles infuriates other players. The unsolvable puzzles are few, however, and do not interfere with overall playability.

Like the book, the game starts as the mild-mannered Arthur Dent finds out that the earth is about to be destroyed to make way for an intergalactic highway. But the adventure diverges significantly as the

plot unfolds, and knowledge of the novel is not a prerequisite. The game boasts the most hapless hero and some of the most fascinatingly bizarre aliens ever collected in one adventure. (April 1985)

PHANTASIE

Strategic Simulations, by Winston Douglas Wood; C-64, Apple II \$10

There are dangers both above and below ground in this multiple-character role-playing fantasy adventure. The player chooses a party of six characters, some human, some not, and assigns various qualities to each, including the ability to learn and cast spells. Before setting out in search of the nine rings that will end the reign of the Dark Lord, the characters are equipped with the player's choice of a hundred different weapons and armors, and may be taught any of 54 spells. Once on the road, the search party may find treasures or monsters, fresh supplies or dungeons.

The dungeon graphics—a maze of tunnels viewed from above and revealed a little at a time—are stored on the flip side of the disk, leaving plenty of disk memory for other aspects of the game (and for saving games in progress). This is an exceptionally well planned and executed game in every detail.

SHERLOCK HOLMES IN "ANOTHER BOW"

Bantam, by Peter Golden; Apple II, IBM, Macintosh \$10, C-64 \$35

While sailing aboard a luxury cruise ship just after World War I, Holmes must solve six baffling cases by interviewing such luminaries as Edison, Picasso, Henry Ford, Baron de Rothschild, Louis Armstrong, Gertrude Stein, Lady Astor, and, of course, his trusted friend John Watson, M.D.

This is a parser-driven (keyboard-entry) mystery adventure with original and extremely effective graphics. Drawn like period-style woodcuts, the illustrations give the game a uniquely appropriate and believable setting for the world's greatest detective and his forensic miracles. Watson's comments to Holmes, even when the detective (i.e., the player) is being obtuse, are remarkable in capturing the distinctive flavor of the Conan Doyle stories.

SUSPECT

Infocom, by Dave Lbling; most systems \$35-\$40

Like Infocom's first two all-text whodunits (Deadline and Witness), Suspect features breezy, evocative writing and a convoluted plot. Your character, a reporter, has been invited to a Halloween bash hosted by a friend, Veronica Ashcroft Wellman, at her plush estate. During the party she is strangled, and you find yourself the prime suspect. You have only a few hours (which elapse roughly at the rate of one minute

for each command you enter) to find the true murderer by searching the house for clues and interviewing the guests. The trouble is, most of the guests are wearing Halloween costumes that make it hard to tell who's who, and the murderer, of course, plays fast and loose with the truth.

This "advanced level" game, by the creator of the classic Zork trilogy, is a supreme test for armchair sleuths.

THE TRACER SANCTION

Activision, by Interplay; C-64 \$30

The interstellar criminal known as The Wing is at large somewhere in the galaxy, and you are assigned to find him and bring him to justice. You start on the planet Mongo with just enough fuel to get to the nearest planet. There you must find a way to buy more fuel to continue on to the next planet. As you move from planet to planet, learning more about your quarry, you must repeatedly solve the problem of refueling your spacecraft.

This game features beautiful graphics with many animated details, a witty, well-written text, and a choice of endings, requiring the player to make a ticklish moral decision concerning the fate of The Wing.

Commands are entered via the keyboard as usual, but in a benevolent gesture that will be appreciated by one-finger typists, most repeated commands (such as GET, EXAMINE, OPEN, TALK, and others, plus all directions) may be entered with a single key-press.

The puzzles are tricky, but solvable through logic and common sense. Since making a mistake will often end the game, we advise you to SAVE GAME often.

WILDERNESS

Electric Transit, by Wesley Huntress and Charles Kohlhase; Apple II \$50

Although classifiable as an adventure game, this one is like no other. Your plane has crashed in the mountains, and by using various survival techniques you must locate an outpost and make your way there without dying of exposure or being eaten by wild animals. The program is accompanied by a 115-page book full of advice on how to find food in the wild and make sure it's safe to eat, how to find or make shelter, how to use a compass and navigate by the sun and stars, and hundreds of other lifesaving tidbits.

The program keeps track of food and other supplies, and constantly monitors your body systems and the outside temperature. You can move around for a 360° view, and a special on-screen topological map helps you plot your best route.

Some players may consider this more a survival tutorial than a game, and in fact no fantastic scenes, freaky aliens, snappy wisecracks, or artificial problems spice the play. But those looking for a serious life-like challenge will find Wilderness an enjoyable experience.

Games 12/85



EL PASO, TX.
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JAN 4 1985

Steve you have
a big fan

Barry Manilow

by Michelle Martin

Herald-Post entertainment reporter

Barry Manilow was ready to take a chance again.

After 25 consecutive hits on the pop music charts, Manilow tried something different. He made an original jazz album, "2 a.m. Paradise Cafe," with jazz greats Gerry Mulligan, Mundell Lowe, Bill Mays, George Duvivier, the late Shelly Manne, Sarah Vaughan and Mel Tormé.

Manilow will be appearing at 8 p.m. Tuesday at the Pan American Center in Las Cruces.

"Paradise Cafe" was an enormous thrill for me because I took a chance," Manilow said in a telephone interview from New Orleans. The album went gold two weeks after it was released.

Nearly two years ago, after Manilow's tour for his "Greatest Hits II" album, Manilow retreated to his Bel Air, Calif., home. "This vacation is probably the most productive I've ever had," he said.

While on vacation, he began playing different kinds of tunes on the piano — the kind you hear late at night in a nightclub.

Before then, his tunes were the kind you hear on many radio stations, commercials and movie soundtracks — songs like "Mandy," "I Write the Songs," "Read 'Em and Weep," "Ready to Take a Chance Again," from the movie "Foul Play" or "State Farm Is There" from the commercial promoting State Farm insurance.

Then he decided to write jazz songs for an album — something he had wanted to do for a long time.

He wrote the music and his regular songwriters wrote the bluesy lyrics. He hired some of the best jazz musicians around to support the work: Mulligan on saxophone, Lowe on guitar, Mays on keyboards, Duvivier on bass and Manne on percussion.

Tormé and Vaughan sang duets with him. The musicians spent about two days rehearsing, and songs were recorded during those rehearsal periods, Manilow said. On the third day, he told everyone that he wanted to put the songs in order.

They all started playing, one song after another. Manilow had the tape recorder on, but the musicians never stopped between the songs. One tune flowed into another. The album was the live taping of that unexpected session, he said.

"I didn't plan on doing it that way. Forty-eight minutes later, it was done. It felt very comfortable to do," he said. Vaughan's voice was later dubbed onto the record.

The success of "2 a.m. Paradise Cafe" was surprising, he said. Now he plans to do a similar album.

But he isn't stopping there. Manilow, 38, has several other things cooking. First off, he plans to be acting in a movie called "Copacabana," named after his famous song.

Filming on the TV movie is set for March. "I play Tony. We still haven't cast Lola yet." The movie has the same storyline as the song — two men fight over Lola, a dancer at the Copacabana in Cuba.

The movie will be set in Cuba, but filmed in New York and Miami, Manilow said. "It's exciting. It's CBS' first movie musical ever."

Manilow has been taking acting lessons for four years and said he is excited to begin putting them to use.

In addition, Manilow has been named National Chairman for Youth and Volunteerism for the United Way. "I give a lot of free tickets to concerts," he said, and he wrote a song, "One Voice," for the United Way.

Another project Manilow is involved in is writing a book. He wrote several pages of his autobiography and gave it to a publishing

firm. The firm is interested, so Manilow plans to continue writing.

"I discovered a word processor. I love it better than my piano," he said, laughing. "I'm glued to my computer. I'm hooked. I just found this new game called Hitchhiker Guide to the Galaxy," he said, laughing some more.

He isn't hooked enough to begin writing music on his computer, however. "My music is something else. I like writing songs the old fashioned way on my piano."

That's not all. Now he is involved in a suit to kick Raquel Welch and her husband out of his New York City condominium. Welch has been renting the condo two to three years, he said. She wants to buy it, "but she can't afford it," he added. He didn't reveal the price.

The condo "is like my absolute fantasy. It's the greatest apartment you've ever seen in your life. It's the best bachelor's apartment."

"It's so annoying" that Welch doesn't want to leave the apartment, he said. "I really hate to get legal." Her lease was up in September.

Meanwhile, Manilow is going to finish his tour so he can prepare for the "Copacabana" filming. "This show is really good. It's been a long time. It's getting better every night. I can't wait to get on the stage. The band is so hot."

Barry Manilow will be appearing at 8 p.m. Tuesday in the Pan American Center. Tickets are \$15 and \$12.50, \$1 more at Ticketmaster.

ADVENTURE HIGHLIGHT

CONTINUED FROM PAGE 2

has joystick-control, and you can play one of five characters. It's based on a contemporary fairy tale trilogy. Reviews will follow in later issues, and Spinnaker has at least four more on the way, including *Quilback's Incredible and Incredible Island* (Apple, Commodore, Atari), but only the *Book for 10th graders* right now.) *Bandersnatch* with Bana is also out, and will be reviewed next issue.

SHERLOCK HOLMES, THE ADVENTURE

Imagic's got a couple of professional writers working on graphic games. One is a new Sherlock Holmes mystery, *Another Day*. The other is an adaptation of R.A. MacAvoy's fantasy trilogy, *Damiano*. (What? You never read it?) Activision is reportedly working on a couple of adventures, too. No, not an all-text version of *Pillars*.

IT'S AN ENOUGH TO ME

Hey, what happened to Synapse's "Electronic Novels," rescheduled for a November release? Extensive playtesting, they say, and now hope to have them ready for Christmas.

INFOCOP UPDATE

In case you ripped the *Hitchhiker* package apart too quickly to notice, the folks at SS Wheeler are now calling all their titles "interactive fiction." Just another name for adventures, they say, because so many other kinds of games are consistently being called adventures. Douglas Adams says his next Infocom title will be an original story, not another *Hitchhiker*. The *Hitchhiker* sequel will follow eventually. And at their New York City press conference, right before the fifteen-foot ty/d planned to have the press play *Hitchhiker's* on *BROKE DOWN*, Steve Meretzky admitted that "we started not making *Hitchhiker's* easy," and it gets cracked a devilish grin, "but near the end it gets very difficult." Actually, the huge to never wanting to begin with. So even Infocom has interfacing problems -- hey, why didn't anyone solve it, eh?

ZOOPT CHANGES NAME -- AGAIN

In case you're wondering what happened to Zoon Software, who did *Shadowkeep* and other great graphic games, their name is now American Eagle Software. They just released two new Apple games, *Excitable Bats* and *Kukulkan*. And their *Luctus* 3 Battle is reviewed elsewhere in this issue.

AND THE WINNER IS...

Chris Ciccarello of Neracross, Georgia, won the November contest and a copy of *Quilbacks*. The correct answer was that the first adventure game was written by William Crowther, who says it was in 1967 or 1968. And he wrote it at a private research firm in Cambridge, Massachusetts, not at M.I.T. Don Woods rewrote the game as *Original Adventure* while at Stanford in 1975-76.



NEW & PLANNED CONVERSIONS:

COMMOORE 64

Expedition Amaran, Nymphus (Penguin)
Serpent's Star (Broderbund)
Sherwood Forest, Mesqueras (American Eagle)

IBM

The Quest (Penguin)

MAGINTOSH

The Quest, MacNymphus, MacCoveted Mirror (Penguin)
Cyborg (Broderbund) 451, Dragonworld, Amaran, Fairweather
Shadowkeep, Rendezvous with Rama (Trillium)
Ultima III (Origit)

ATARI

Transylvania (Penguin)

DARGONWORLD

[CONTINUED FROM PAGE 1]

amount of mapping will be required. (The program fills both sides of three disks.) After meeting up with Hewkrid, a Simbale monarch, you'll journey to Kandesh, Amaran's tellars, alchemists and other merchants await, and you've got to collect the correct gear before proceeding. There's plenty of lively music (especially for Commodore owners). In numerous scores, and three animated action games are part of the overall scenario. All can be played with joystick or keyboard control.

AN ANIMATED MAZE

The first, "Bugs and Bats," is a slow-motion shoot-'em-up that's a complete waste of time. Three or four waves of bats attack, but you wind up not -- you and don't have to even play this mini-game to complete the adventure. The other two are more crucial. "Dragonstones" is a gambling game in the Kandesh bazaar. Colored stones fall from the top, and you must move a cursor to hit the right ones. It's fairly simple, and you've got to win enough talismans to buy all the necessary equipment. "The Maze of Madness" is the trickiest, and must be completed in order to reach the Last Dragon's place of captivity. A tiny figure must be guided up and down randomly disappearing stairs and through the maze. If he slips off the side, you have to start over at the bottom. It's also the only one of the three that is interesting as an arcade-style game and will have to be practiced. (There's a "practice" option for all three.) All three are leagues ahead of the pair of action games included in Penguin's *Coveted Mirror*.

Like *Earthly Delights*, this game's most interesting aspect is the text itself. It conjures up an atmosphere that's truer to the feel of fantasy fiction than 99% of role-playing or adventure games. The world of Simbale doesn't seem real, but the story makes you want to believe it could exist. The parser is the weak point, and occasionally takes its sweet time analyzing commands. This is

especially true when multiple commands are entered simultaneously. Once, it didn't understand "run," even though the word appears in the manual's extensive vocabulary list. (Trillium says this was a programming oversight that's being fixed in future releases.) It accepts fairly complex sentences, but responds, "Please try rephrasing that." If it doesn't understand your command, (This isn't as helpful as parsers that point out where the problem lies.) In fact, the parser functions exactly like the one in *Ultima*'s *Book of the Sun*. Trillium licensed *Ultima*'s graphic language, ULTRA III, as they are distributing that company's *Shadowkeep*. But they say the other programs were developed with a language/system called *SA*, and don't use the *Ultima* parser. However, the typewriter looks identical. It parses the same, and we'd be interested to know what others who've played *SA* or *Serpent's Star* think after using the Trillium parser. The parsing is better than most graphic adventures, however, especially the Sierra and Sirius games. Players spoiled by Infocom may be disappointed.

Though the Trillium theory of adventure games consists of replacing object-oriented logic problems with "character-based situations," there's really not much difference. You're still grabbing up gems, crystals and swords, breaking down doors and so on. When it's necessary to talk with other characters, you can only say "talk woman" or "talk prince." Admittedly, you must "act in character" with Amari. In a few scores, not manipulate objects, and the effort to emphasize characterization is strongest in this Trillium title. If you're a fan of fantasy literature, can cope with the parser, and don't want to spend three months looking for a con of gnat repellent, you may enjoy a trip to *Dragonworld*.

Computer: APPLE, COMMOORE 64

Planned Conversions: MAGINTOSH

Skills Level: Novice

Series: 10 (on separate disk)

Price: \$39.95, Apple, \$32.95, Commodore

Manufacturer: Trillium Corp.

Novel approach to computer games — 'interactive fiction'

By STEPHEN MILLER
Computer Writer

NEW YORK (UPI) — When is a novel not a novel? When it is "interactive fiction."

Interactive fiction is the latest computer buzzword describing a game that involves the reader-player directly in the story. These games are known generically as text adventures.

Unlike a regular novel, where the author has total control over the story, a text adventure allows the participant to affect the story by directing the characters through commands on the computer keyboard.

For example, the computer would say "You are at a crossroads with one branch going north and the other going east."

Typing in "go north" will give one response from the computer and choosing the easterly route will give a totally different direction to the story.

The object of most text adventure games is to gather treasure, ward off murderous trolls, or confound evil wizards. It sounds simple. But because the games involve much deduction and problem solving, it can take hours to play the entire game — if you're good.

Text adventure games have been around for a long time, but there is a new trend toward adapting best-selling fiction to the text adventure format. Books are not only being sold to the movie

producers, but to game designers.

As with the movies, some authors have more to do with the new medium than others.

Humorist Douglas Adams, author of the four volume trilogy, "Hitchhiker's Guide to the Galaxy," (Pocketbooks, the book; Infocom, the game) is the latest writer to get involved in the computerization of his novel.

Adams was already a confirmed adventure game player. "When I bought myself a word processor, I found I could use the computer to play games when I couldn't write," he explained. "Of course, I spent so much time playing that I didn't get any writing done."

Adams was not happy with the quality of most of the games he played because he felt that computer people were writing the stories and not writers.

He played several of the games from Infocom and liked the humor and off-beat nature of the games.

Since Adams is noted for his humor and off-beat nature, it seemed natural that the company and the writer should hook up.

Steve Meretzky, author of the equally off-beat Infocom game "Planetfall," was asked to work with Adams on the computer version of "Hitchhiker."

"I was a big fan of Doug's and when they asked me if I wanted to work with him I took a long time saying yes. Maybe two or three seconds."

Adam is not the only well known writer whose books have been translated to the computer screen.

Arthur C. Clarke wrote a new ending for the game version of "Rendezvous with Rama," Ray Bradbury wrote a sequel to "Fahrenheit 451" (Ballantine, the book; Trillium, the game); Anne McCaffrey adapted her "Dragon Riders of Pern" and "Dragonlady" (Ballantine, the books, Epyx, the game); and Isaac Asimov approved Jon Leupp's version of his "Robots of Dawn." (Del Rey, the book; Epyx, the game.)

Tracie Forman, features editor of Electronic Games Magazine, predicts the market is just about to explode.

"It's product recognition. If someone has read 'Fahrenheit 451,' they're more likely to buy it than some other game that isn't a known entity," said Forman.

If use of well-known books as the basis for computer games is going to get bigger, as Forman predicts, it will not be limited to the science fiction or fantasy genre.

Infocom and Epyx have both won awards for their innovative murder mystery games. And author Michael Crichton wrote the script for the Trillium adventure game "Amazon." Can Robert Ludlum or Jackie Collins be far behind?

With this trend expanding, it could lead to more people passing up the book — and waiting for the computer game instead.

Each program must be simple for the user to handle, and have depth of playing content so users will play the games again and again.

After spectacular beginnings just three or four years ago, many of the entertainment software manufacturers ran into hard, hard times. The last year has been one of revamping and switching tactics for several companies; those who forecast the direction of the games market are still racking up figures in the profit column. Jim McCullaugh, who follows the trends as editor of the retail trade publication, *Home Computer and Software Merchandising*, likened the software entertainment industry to the record business. Noting that beyond the first hit record there must be new ones coming up the charts as the hit falls, he commented that this was the one key mistake many software companies made. Another was bringing out an army of clones resembling the genuine hits such as *Pac-Man* and *Donkey Kong*.

The most successful companies do not follow the pack. Marc S. Blank, vice president of Infocom, which had nine games out of the top 20 on one recent "Softsel Hot List," confirmed: "You won't see Infocom following a trend." Starting with the all-time bestselling game, *Zork I* (created on M.I.T.'s mainframe, and then translated for microcomputers), the company followed with *Zork II*, *Zork III*, *Deadline*, *Seastalker* (for youngsters), and many other works

for book-reading computer-users who enjoy being the hero/heroine of a novel. After 400 players called in one day to get hints for *Zork*, company officials published a book of hints written in invisible ink (which came with a decoder pen). This company's approach to business is reflected in its sales figures: sales last year hit \$6 million, up 264 percent from its first year, 1982.

Robert Slapin, president and founder of the thriving Blue Chip company which offers *Millionaire*, *Tycoon*, and *Squire*, doesn't believe in games. He believes in presenting dry information in an entertaining manner. Slapin recalled watching *Millionaire* creep up the charts during the last year and a-half, each time the game market took a turn for the worse. (More than 60,000 copies of this \$59.59 game have been sold thus far.)

Millionaire and *Tycoon* (a commodity market simulation) are played in schools. In the company's newest release, *Squire*, players slip in their real-life circumstances — with the goal of reaching financial independence and retiring within 20 years.

Electronic Arts, which brought out the revolutionary *Pinball Construction Set* a few years ago, has a basic product philosophy which holds for most successful software companies. "Our products must be simple, hot, and deep," explained director of public relations, Terrylynn Pearson. Each program must be simple for the user to handle; have a uniqueness which makes it a "hot" (sought after) item; and depth of playing content so users will play the games again and again. The company's first game, *Pinball Construction Set*, was a multi-award-winning landmark: it was the first game a player could custom edit. The programming, very sophisticated for the time, allowed users to design their own pinball fields, having the option to add extra flippers and inflate the point value of bumpers, or otherwise rig the game for their benefit.

Douglas Adams (above, left), co-designer of *Hitchhiker's Guide to the Galaxy*, and Steve Meretzky are two of the software authors who have helped put Infocom on the front line of the "Softsel Hot List." The bookish *Zork* trilogy is so tough, hint booklets are now available — in invisible ink, but players get decoder pens.

Infocom, Inc./Ralph Mercer



Infocom, Inc.

LORD OF THE RINGS

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gram, Telarium reports that Bradbury has "very definite ideas about the role of computers in literature. . . By popularizing his works using other media—such as radio, movies, TV, and computers—Bradbury hopes to bring books to more and more people. If playing the sequel to *Fahrenheit 451* piques your interest and leads you to the rest of his works, he'll have succeeded."

I hope players will go back to the book version to see what they have missed. As literature, this electronic work deserves to be marked down to somewhere around Fahrenheit 17, which is the point at which my mind numbs.

As an adventure game, though, it is entertaining, and probably would attract a following without its tie to a 32-year-old classic of science fiction. It is reasonably challenging, and it does not require too much suspension of belief in the ordinary rules of logic. And it is certainly several levels of sophistication above earlier generations of adventure games.

Dragonworld

Dragonworld, another Telarium game, by successful fantasy authors Byron Preiss and Michael Reaves, is an adventure set in the land of Simbala and starring Amsel of Fandora, the Duke of Darkness, Thalos the Armorer, Hawkwind, and the kidnapped Last Dragon, the object of your quest. It is a place of magic spells and secret codes and an entertaining world for fans of *Dungeons and Dragons*.

While such a fantastic scenario probably has a more limited audience than a Ray Bradbury title, even those "readers" who've never heard of dungeons or dragons would likely be charmed by the open sense of joy and adventure displayed in much of the work. The product would seem to be aimed at youngsters through their mid- to late teens, although there is no age group mentioned on the packaging. I was impressed with the logical challenges presented by most of the puzzles, even in a world of fantasy. For example, the opening scenario puts you in a boat heading for the land of Simbala to rescue the good Last Dragon from the forces of evil. Perhaps it was merely my seamanship, but I quickly ran my sailboat aground and saw the vessel smashed to pieces on the rocks of a deserted island. I instructed the computer

to give me a tour of the island, and found nothing but a bunch of logs and some vines. Aha! "Build a raft," I told the computer. "HOW WILL YOU BUILD IT?" the *Dragonworld* disk responded. "Make a raft with the logs and vines," I answered, and it did.

The top third of the screen is given over to a set of pictures in a triptych. When you are sailing in the boat, the center frame shows your craft, and the left and right frames show ocean. On land, you can usually see the view left, right, and ahead. As with the other Telarium graphics and text games, the pictures can be turned off—with little loss to serious adventure players.

A little later on, in the middle of the forest at Simbala, I hear a "windship" floating by, and the program helpfully suggests I signal it and ask for a lift. I try calling to it, and the program drops a broad hint: "WHERE THERE IS FIRE, THERE IS SMOKE." How do you light a fire? Well, you might try using the magnifying glass you'll find if you look in your bag.

There are three arcade-like games within the text adventure, including a scene where you must destroy attacking bats, and another where you are trying to catch

jewels. The games are not very challenging, but they do provide a bit of a break in pace. The program also allows you to conduct practice sessions with the arcade games before entering into the adventure for real. The arcade games can be played from the keyboard or with a joystick.

Dragonworld, then, seems a worthy product for fantasy game lovers, requiring a bit of logical thinking. It comes in a handsome package with a map of the netherworld of Simbala and instructions on parchment-like paper. Also included is a colorful translucent fantasy picture that can be mounted on a window.

Indiana Jones in the Lost Kingdom

"Nobody told Indiana Jones the rules. And no one will tell you," declares the cover blurbs for Mindscape's *Indiana Jones in the Lost Kingdom*. This is essentially true—there are no significant instructions with this package other than those necessary for loading and starting the game. (There are some very sophisticated and expensive databases and

spreadsheets that offer the same sort of nonassistance, although the joke is not half as funny.)

The game itself is a set of arcade-like puzzles that you must solve, using a joystick and not the keyboard. I think it is fair to say that the game is neither by the authors of the movie, nor even based on the movie. Instead, it is sort of inspired by the movie. The opening scene, preceded by a competent rendition of the *Raiders of the Lost Ark* theme song, is a mind-boggling pyramid with various traps and terrors of the sort Indiana Jones seems to enjoy. There are three levels of play, and you can practice on any one of the scenes in any order, although the only way to "solve" the complete puzzle is to pass through the six screens in sequence. Mindscape also promises some unusual surprise for those who make it through all six: your faithful reviewer did not come close enough to gain even a hint of what this might be.

Mindscape offers two types of assistance to bewildered players—a set of six vague clues that can be read from a book with the aid of a secret decoding device, and an unusual 24-hour hint hotline that can provide some very specific answers for each of the six puzzles of the game. You can call the number (not a toll-free call) and punch in the code for the solution you want; if your phone is not a touch-tone device, the company claims to have operators on duty during business hours Monday through Friday.

I called in three times during my weekend of interactive fiction, and got such clues as, "Use the cane to fight off the bats. Touch the white ball. Keep going until all of the colors are transferred. Leave the screen by the left side." I followed all of the hints, but I never did win the heart of the damsel in distress.

Mindscape has done a decent job of presenting puzzles that an inventive and experienced arcade game player should be able to figure out, even without any instructions. The availability of the 24-hour clue hotline is interesting, but two points should be made here: first, parents might want to consider the cost of long-distance calls in with the price of the game, and second, competitive players might prefer not to suspect that friends may have used Ma Bell instead of hours of practice to zip through the puzzles.

Hitchhiker's Guide to the Galaxy

I did not have to go any further than the opening scene of Infocom's *Hitchhiker's Guide to the Galaxy* to realize that author Douglas Adams was very much involved in the authorship of this electronic book. I kept imagining my IBM PC was giggling. This game is every bit as charmingly maddening as any of Adams' books, including his current best-

seller, *So Long, and Thanks for All the Fish*. In fact, whole sections of the game seem to be lifted from the *Hitchhiker* novel—you might even want to use the book as a guide to the guidebook.

The story involves the escape from Earth of one Arthur Dent. His home planet has been demolished by a construction crew from Vogon as they cleared the way for a new hyperspace bypass. Throughout your travels, you carry your copy of the *Hitchhiker's Guide to the Galaxy*, which is filled with strange and occasionally helpful information about the unusual galaxies in which you find yourself.

The program comes packed with a bunch of essential goodies for any galaxy-wise traveler, including a package of fluff ("Goes anywhere," Adams tells the reader, "under the bed, behind the commode, at the bottom of your pocket, inside your navel!"); a red "Don't Panic!" button ("Perfect for those times when your planet is being bombarded by laser beams, your toaster starts talking to you, and traces of radioactivity are discovered in your breakfast cereal!") and a handsomely wrapped Microscopic Space Fleet ("Just the thing for attacking microscopic civilizations.") Also inside is a lavishly illustrated, bizarre instruction manual by Adams (and his co-author for the electronic edition, Steven Mertzky.)

This is at heart your basic Infocom text-only game, one that relies solely on the imagination of the reader. The game uses Infocom's well-honed simulation of conversation that includes a more than adequate vocabulary for most users. You can talk directly to any of the characters you encounter in the game by starting a sentence with his or her (or its) name; if your statement is obscure, the program will attempt to make sense of it rather than merely rejecting the input.

Beyond the technical polish, however, *Hitchhiker's Guide* stands out from other adventure games because of the way it integrates the book's author's unique and entertaining style into the interactive electronic format. Instead of stripping the work down to "fit" onto a computer, Adams and Mertzky transform the work to make the most of the new medium's capabilities—specifically, interactivity. In one instance, when the computer responded to an unwise request for a drink of mineral water, I was treated to a screenful of fanciful Adamsian prose, explaining how something I'd done earlier eventually led to universal peace, before the computer finally informed me that none of it mattered because I was dead.

These touches help create a "Hitchhiker's Guide" state of mind in the player—quirky, irreverent, and lots of fun. Another example: At one point playing the game I came to a hallway with two

doors. I told the computer I wanted to go south into the engine room. "YOU DON'T REALLY WANT TO GO THERE, DO YOU?" the program responded. For some reason, I really did, and I told the computer that. "REAL-LY?" Adams/Mertzky/IBM PC asked. Yes, really, I responded. "BUT ARE YOU SURE?" Yes, darn it, I said, and this time the computer said, "OKAY,"

and let me into the room. Sure enough, in the room there were a half dozen interesting things to collect and put into my satchel.

You don't have to be loony to play this game, but it sure helps to feel that way. Infocom's *Hitchhiker's Guide to the Galaxy* is the first true electronic book I have "read" that is worthy of a place on any electronic bookshelf.

Just in Time for Taxes

J. K. LASSER'S YOUR INCOME TAX J. K. Lasser Institute and Amber Systems, Inc. Simon & Schuster, \$79.95. ISBN 0-671-53213-8 (IBM PC and XT).

Simon & Schuster has been publishing this yearly tax guide in book form for 48 years, to the tune of 27 million copies. Unfortunately, the software version is not yet as polished as its print predecessor, which comes with the program.

YIT has two modules, one for tax preparation and one for tax planning. They are actually two distinct programs that alas, do not share data. Users who want to take information gleaned from the preparation module and put it into the planning module will be sorely disappointed. The preparation program does the basic job of computing your taxes from information that you provide much as you would on regular tax schedules. After filling out an on-screen questionnaire that corresponds to the top of Form 1040, you are given a menu of tax schedules to pick from, including the 1040, Schedule C for business income, and all of the other usual forms required for itemized deductions; totals from all the secondary schedules are automatically posted to the 1040.

The array of various schedules necessary to complete your return can be confusing, so the screen display helps you keep track of where you are in the process and what steps you can take next. Across the top of every screen is a banner denoting which form is in use, plus a reference to the appropriate section of the Lasser book. The bottom of the screen tells which functions are usable at any given time; functions include a help function and a calculator as well as standard computation and storage features.

Some of these functions look more helpful than they ultimately turn out to be, however. The help messages aren't particularly useful, rarely offering any diagnosis of what you might be doing wrong. While the calculator does help

you figure specific line entries, and then enters the figures on the form for you, it would be more helpful if it somehow retained a record of your calculations which could then be reviewed when you checked your work. And the computation function (that is, tallying sums from the entries made on the forms) works only after the entire form has been filled out; intermediate results, such as Total Income (line 23) or Adjusted Gross Income (line 32) are unavailable.

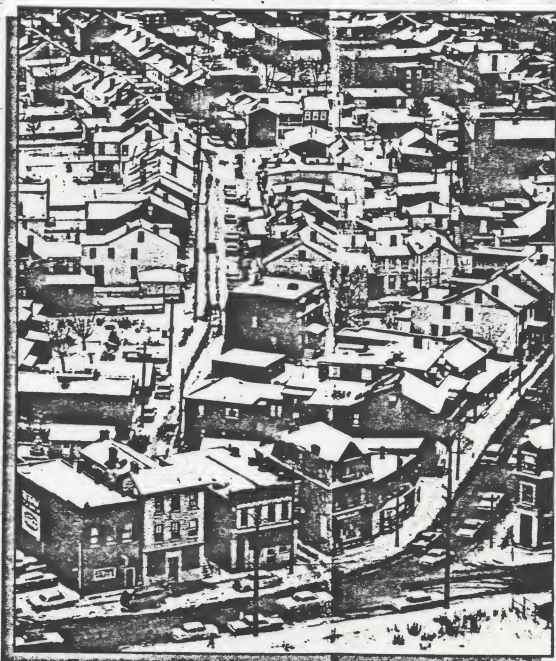
The program can print its findings either in full or as entries in the appropriate places on tax forms, if you have tax forms that will go through your printer. Otherwise, you will have to enter your results in the correct forms by hand, since the IRS will not accept printouts.

The tax planning module permits the creation of up to 15 tax plans of from one to five years each. Basically, it is a summary of the major headings of the tax preparation forms, into which you enter your income and expense estimates. The program calculates the tax consequences of each, so you can quickly see the effect of deferring income, for example, or of switching investments to tax-free bonds, including the Alternate Minimum Tax consequences. It does not include individual schedules, only the total taxes. While that's all you really need, it would nonetheless be convenient to have a record of the individual amounts that are added to reach a given total.

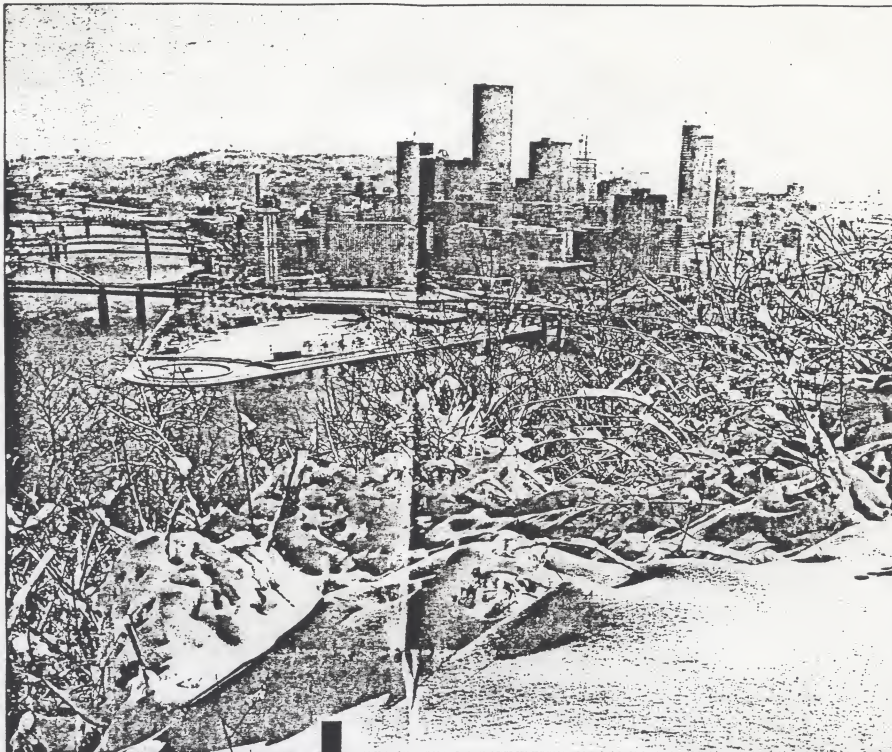
All in all, *Your Income Tax* is fairly helpful and easy to use, especially considering the subject matter. But it could be more so. S&S has already announced plans to update the program next year to include any changes in the tax laws. One can only hope that the publisher will also take the opportunity to make the program even more useful by improving the help and error messages and more effectively integrating the valuable guidance of the book into the software.

—DAVID FAY SMITH, □

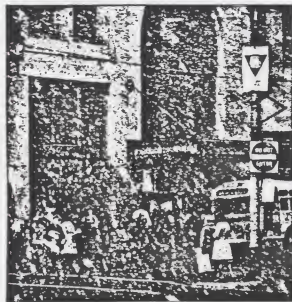
GRIN & BEAR IT



Helpful hints for hibernating,
and other ways to enjoy the winter



PHOTOGRAPHY VIEW PINTER



It's that time of year again when spirits droop and your activity calendar is whiter than the snow covering the city. It's easy to crawl into bed, pull the blankets over your head and hibernate.

But there are other ways to survive Pittsburgh's heavy snowfalls and freezing temperatures. The city offers plenty of things to do that are guaranteed to keep your circulation going until the spring thaw. You just have to look around for something to do that strikes your fancy.

We've compiled a sampling of some winter activities—both indoor and out—that will keep you warm and entertained during the chilly days ahead. So, don't just sit back, sip your hot cocoa, and complain about the weather and being bored. Put some fun into your winter...

Book Warmers?

If you're not one for braving frigid temperatures and slippery sidewalks, the best activity for you might be to curl up on

the couch in front of a roaring fireplace with a good book. You'll have to supply the fireplace but Jay Dantry, one of our trusty local bookshop owners, surveyed his stocked shelves seeking the season's hottest topics. He discovered these:

The Talisman by Stephen King & Peter Straub

Churchill & Roosevelt: The Complete Correspondence

Collected Stories by Gabriel Garcia Marquez

Lives of the Poets by E.L. Doctorow

Home Before Dark: A Biographical Memoir of John Cheever by daughter Susan

Son of the Morning Star: Custer and the Little

Big Horn by Evan S. Connell

Strong Medicine by Arthur Hailey

Getting to Know the General: The Story of an Involvement by Graham Greene

Iacocca: An Autobiography by Lee Iacocca

Mr. Noon by D.H. Lawrence (A autobiographical novel that was "lost" for many years.)

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DEC 1984

Ind

Games People Play

One of the best activities for the great indoors is to settle down to a long winter's session with a board game and a few friends. Despite the rage in electronic play gadgets, board games have maintained their popularity and have grown in sophistication since the creation of age-old Monopoly and Clue.

According to Fred Woeller, owner of Games Unlimited in Squirrel Hill, two fields of play are prominent this season—trivia and mystery. And the games are geared more for adults than children.

Trivial Pursuit is probably the most talked about property on the shelves today, but it is being joined by trivia games on just about every subject known to man. Games such as "Rock Trivia," "The People Magazine Trivia Game," "Ripley's Believe It or Not," "The Time Magazine Game," "Bible Trivia," "The TV Guide Game" and "Pursuit of Pittsburgh Trivia" (created by native Pittsburghers) are popular sellers along with the spin-off companion additions to Trivial Pursuit (Silvercrests, Baby Boomers, and All-Time Sports).

The mystery category has created a crowd of Sherlock Holmes, Ellery Queens and Miss Marples throughout the city. These games range from simple "whodunits" to complex role-playing situations that can turn a dull, chilly evening into heated fun. The "most popular" list for aspiring sleuths includes "Consulting Detective," "Twelfth Night Murder," "221 B Baker Street," "Murder by Proxy," "Watersdown Affair," "Murder at the Mission," "Scotland Yard," and "The Grapes of Wrath."

Any or all of these games are guaranteed to put you in good humor, so you might not even notice the winter months passing.

Out of this World

If you really want to escape the ice and cold of Pittsburgh this winter, at least for a little while, take a guided tour of the galaxy with "The Hitchhiker's Guide to the Galaxy." This newest work of interactive fiction from Infocom, one of the leading companies for computer games, has been written by Douglas Adams, the creator of the original book, and Steve Meretzky.

You'll have a variety of interplanetary adventures and meet a vast cast of intergalactic characters as you ride around the galaxy, fleeing the final extinction of earth and seeking the meaning of life.

What's the object of the game? According to Meretzky, "Stay alive. Don't panic. And have a good time."

"The Hitchhiker's Guide to the Galaxy" will be available in various game and book stores in the Pittsburgh area in early December.

A Space Odyssey

Buhl Science Center brings the heavens a bit closer to Pittsburgh this season with its

fabulous sky shows and laser light extravaganzas. During the Christmas holiday, Buhl will present several special seasonal shows that you and your family won't want to miss.

For information on the scheduled events and program times, call 321-4300.

Blooming Fun

While April showers may bring May's flowers, the Phipps Conservatory keeps them on hand year round. You will be able to enjoy beautiful blooms at the Conservatory's Annual Holiday show from December 16 through January 13, 1985.

But if you can't wait, the tropical jungle foliage, the cactus room, as well as the seven other garden areas are open daily. Guided tours are conducted for your convenience Monday through Saturday at 1 & 2 p.m.

For information and special tour arrangements, call 255-2376.

Money Madness

Spending money has always been associated with this time of year, and thanks to the KDKA Ultimate Warehouse Sale, you'll have the perfect opportunity to share in this fun. On January 6 at the Expo Mart in Monroeville, you'll find rooms full of furniture, audio equipment, sporting goods, clothing, and hundreds of other items for sale at spectacular savings.

For more information on this sale of sales, call 271-6681 or 392-2595.

Spree of Sprees

If spending money by the bushel is enough to pick up your spirits during the winter doldrums, you'll probably enjoy "SNOB: The \$10 Million Fantasy Shopping Spree Board Game." During play you can

hire the London Symphony Orchestra for \$345,000 to perform at an intimate gathering; purchase an original Michelangelo for \$2,000,000; or travel to Paris on the Concorde for a day of shopping for just \$196,000. The first person to spend \$10 million on life's little indulgences wins the game.

SNOB, available at prestigious boutiques and department stores, is sure to make the winter a bit greener if only in your mind.

Check It Out

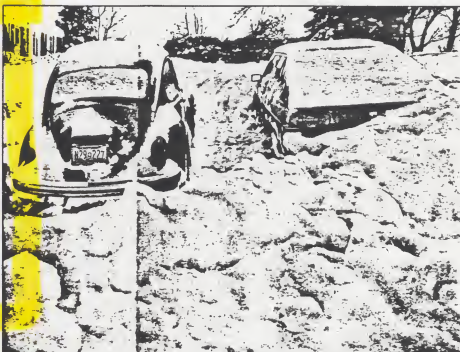
You can pamper yourself and possibly improve your appearance by giving your make-up a "Cosmeti-check" at The Quarry in Shadyside and Squirrel Hill.

According to Arlene Hydovitz, owner of The Quarry, many women voice complaints about the quality and appearance of their make-up but they don't know why it occurs. In an effort to help women sort out their make-up messes, Hydovitz and her trained staff will test cosmetics combinations for suitability based on the client's skin, texture, lifestyle, age, etc. and check on the quality and safety of the cosmetics. They'll demonstrate how outdated colors for lips, eyes and cheeks can be blended to create a fresh new look. And they'll also advise you on what make-up to wear, when.

For more information or for a free "cosmeti-check" appointment, call Shadyside at 681-4743 and Squirrel Hill location at 521-3733.

Rubbing It In

Evalyn Nicklas, owner of The Magic Touch in Mount Lebanon, believes she has the most unique service idea in Pittsburgh for picking up anyone's winter spirits—the Massage-A-Gram.



Sending a Massage-A-Gram is as easy as sending flowers or a singing telegram. Once the Massage-A-Gram is ordered, a certificate will be mailed or, upon request, delivered personally. The massage can call The Magic Touch to set up an office visit or arrange for a house call. All massages are administered by a professional masseuse or masseur.

Nicklas started the Massage-A-Gram service to introduce the luxury of relaxation to people who might not be able to frequent high-priced spas.

This service could turn into the perfect gift for someone in need of personal pampering. To arrange for a Massage-A-Gram, call 531-6507 or 531-9965.

Bundles from Beverly Hills

Bundling up is a necessity during Pittsburgh winters, but not all of us can afford a full-length mink or sable coat. Budgets notwithstanding, you can still be warm and fashionable with the Christmas and neon sweatshirt collection from Beverly Hills Designs.

The collections include white sweatshirts with various designs and sayings (a teddybear says "Hug Me!" and a sprig of mistletoe proclaims, "Kiss me!"), and neon sweatshirts with popular sayings in bright colors. But the most popular Christmas gift is the bright red union suit with "Merry Me!" inscribed in green for \$29.95. That's one way to keep your someone special warm on those long, cold winter nights.

The sweatshirts cost \$19.95 plus \$2.50 shipping and handling charges. For a list of all available merchandise and details for ordering, call (213) 652-6703 or write: Beverly Hills Designs, 9897 Santa Monica Blvd., Beverly Hills, CA 90212.

Let's Do It Again

When you find a good thing that works, stick with it. And that's exactly what the William Penn Hotel will be doing as it brings

back "Tea on the Terrace" for the pleasure of holiday shoppers and busy Downtown professionals.

A civilized break from the frantic pace of the season, "Tea on the Terrace" offers the chance to sit back and relax between 3 and 4:30 p.m., and enjoy a spot of freshly brewed tea and fancy scones, crumpets, finger sandwiches and other pastries. The teas are served on the Terrace Loggia overlooking the hotel's bustling main lobby.

Teas will be available starting in mid-December and will continue through sometime in January.

Mall Talk

More than just places to shop, shopping malls have become community gathering places, so it's no wonder the area's malls have a list of events scheduled to keep patrons busy and happy during the upcoming months.

The Century III Mall in West Mifflin will sponsor a variety of sidewalk sales January 9 through 13; a cheerleading competition January 19; a sports car show on February 6 through 10; a computer show and exposition February 14 through 17; and a home improvement show February 27 through March 2. For more information, call 653-1220.

Oxford Centre, Downtown will sponsor a month of carolling and holiday celebrations during December. For details, call 391-5300.

And the Monroeville Mall will sponsor a number of e-xpositions and shows in December, January and February. For a schedule, call 243-8511.

Let's Go Parking

Allegheny County Parks host a variety of winter fun activities from ice skating to skiing and even snowmobiling for residents at nominal rates throughout the winter months.

Ice skating is offered at North and South Parks at various times during the week for

different ages. Snowmobiling is allowed at North, South, and Roundhill Parks along marked trails. Permits are required. Cross-country skiing can be enjoyed at all the county's parks.

For further information, call North Park at 935-1967; South Park at 835-3545; and Boyce Park, 327-8798.

Citiparks are also getting into the act with ice skating, skiing and snowmaking. For information on these and other activities at Highland, Frick, Riverview and Schenley Parks, call 255-2634.

Spirits of the World

There's nothing like a quick nip to warm the spirit and at Dreadnought Wines, Ltd. in the Strip District you'll find plenty of fine wines to take the chill out of winter. Pittsburgh's only wine showroom stocks a large and unusual selection of wines from around the world. A small sampling from South Africa, Peru, Germany and other exotic places are hidden on the shelves. Stop in and find out tonight. They'll even pop a few corks, especially during the bity days of December. For more information, call 391-1709 or stop in at 101 26th Street in the city's Strip District.

Grapeful Quest

The Wine Restaurant in Oxford Centre, Downtown, will be sponsoring a number of wine tastings and lectures with noted authorities at various times during the upcoming months. If you're thirsting for knowledge as well as excellent wines, call The Wine Restaurant for details at 288-9463. Of special interest to gourmets might be the Annual Game Feast "Truffles and Tailfeathers" on December 6.

The Endless Tan

You'll have the perfect tan year round when you visit Faces in Shadyside and use the Wolff Sun-Tanning bed, which owner Erhel Fabian says is the only safe tanning system available.

Each session costs \$8 or \$49 for eight-20 minute treatments. For most people eight sessions are enough for a beautiful, rich tan. After that, one or two sessions a week for touch-ups will give you the look of wintering in Hawaii or cruising through the Bahamas.

For more details or to arrange an appointment, call 621-5992.

Basic Celebration

The Pittsburgh Dance Council continues its Fifteenth Anniversary celebration with its presentation of Basically Ballet, the second part of the 1984-85 season.

Featured performances include the Feld Ballet and Les Ballets Jazz de Montreal. For information, call 355-0330. □



At last: galactic fun without pow! or zap!

by ROB BAKER

DON'T PANIC: What new computer game comes packaged with too Janta 200 Super-Chromatic Peril-Sensitive Sunglasses, a packet of fluff, destruct orders for your home and planet, a "Don't Panic" button and "no tea"?

Anyone familiar with Douglas Adams' madcap interplanetary satire, "The Hitchhiker's Guide to the

(shown here on PBS), two record albums and a stage show.

It was, perhaps, inevitable that it also become a computer game, since the central thesis is that a hapless chap named Arthur Dent is left to wander the universe (after Earth, his home and his favorite pub are all demolished), with only a mini-micro-computer "guide" to help him from crisis to crisis.

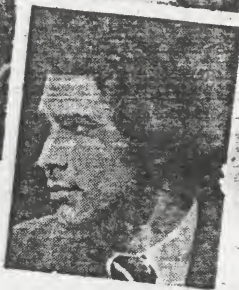
Adams has become a bit of a computer nut over the past couple of years, and he himself helped program the computer-game version, in association with Infocom's house zany, Steve Meretsky. Like all of Infocom's games, "Hitchhiker" features text only—no graphics or simulated star wars—with the player making decisions in each situation and typing in possible courses of action on the computer keyboard. The computer then responds, and the story advances, branching out into a complex literary maze—with various dead-ends and secret passages along the way. It is available for virtually all computers.

STILL MORE HYSTERIA: Thanks to Warner Home Video, VCR owners will soon



"Saturday Night" comes home. Above, Murray, Curtin, Radner, Morris, Newman, Right, Chevy.

be able to celebrate "Saturday Night Live" any night on-tape: Next month the company will release 16 episodes of the popular series on the home video market for \$39.98 each. Covering 1975-1980, the shows included feature the original "SNL" stars—Dan Aykroyd, John Belushi, Chevy Chase, Jane Curtin, Garrett Morris, Bill Murray, Laraine Newman and Gilda Radner. Hosts include Lily Tomlin, Rodney Dangerfield, Madeline Kahn, Ray Charles, George Carlin, Eric Idle, Sissy Spacek and Michael Palin, and musical guests range from Joe Cock-er and Paul Simon to Howard



Shore and His All-Nurse Band. Look for them in video stores on Dec. 17, along with three collections gleaned from another popular NBC series of a distinctly different stripe, "Little House on the Prairie," at \$59.95 each.

"WIND" IN MARCH: Having adamantly insisted it would not release "Gone with the Wind" on home video for at least five years, MGM/UA Home Video has had second thoughts and will bring out the "most requested title of all time" next March.

Daily News, Monday, November 19, 1984

To Marc.
Pls. distribute
- Pat

DATEBOOK VIDEO

Spies, Vampires and an Electronic Thumb

BY PHIL WISWELL

SUPPOSE there must be some holidays coming up because my delivery man is waiting out the doorbell and I haven't seen this many new games on my desk in a long time. I'm swamped with work *48* er, play, which only makes me happier to report that the quality of the programs has increased dramatically this year along with the quantity.

SPY VS. SPY

First Star Software/Commodore 64, \$30; also for Apple II and Atari computers

Remember the slapstick and often irreverent antics of the Mad Magazine cartoon strip *Spy Vs. Spy*? Well, here it is on the computer in as zany and lovable a form as any Mad fan could want. It is really a great two player game that you can play against the computer or a friend (eh, both). Both Black and White *spy* begin in the same room of the same randomly generated Embassy, which

consists of about 20 rooms with a single exit. The intriguing aspect of this game is that unless both spies are in the same room, they are not on the same screen! The display is cut in half so each player gets a view of his or her character moving through the rooms.

This wonderful design creates tension because nothing is done out of sight of either player, yet both are in such a hurry that careless blundering abounds. Both spies carry a number of objects with which they can booby-trap rooms—bombs, guns on strings, etc. But the real object of the game is to locate the briefcase, fill it with the passport, money, a key, and the secret plans, and escape through the exit to a well-deserved conclusion. ★★★★★

A HITCHHIKER'S GUIDE TO THE GALAXY

Infocom/Apple II, \$39.95; also for most home computers

If you haven't read the Douglas Adams science-fiction novel of the same name, this game will make

you laugh. If you have, it will make you roar. This new all-text adventure casts you in the role of Arthur Dent, the hapless hero of Adams' novel whose normal life becomes about as abnormal as possible. For starters, a bulldozer ploughs through your garden wall with orders to demolish your house. To make room for a new highway overpass. And there you stand in your pajamas with the biggest

hangover of your life! However, this is really nothing to worry about because Earth is also marked for total destruction. To make room for a new hyperspace overpass.

So off you go in search of the "Electronic Thumb," a device that will let you hitchhike rides throughout the galaxy on passing spaceships. Of course, to reach this point in the game you will need to

solve puzzles. Where is the object you need? What must you possess to pass through a certain scene? Which words are in the game's vocabulary? There are no graphics, but Infocom's sentence parser is superb as usual, allowing you to

See Page 46

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USER VIEWS

NEW COMPUTER GAMES

BY PHIL AND CHRISTINE WISWELL

With this issue, *User Views* bids farewell to Bernie DeKoven. Bernie, who's been my partner on this column since ENTER's very first issue, plans to devote all of his time to developing software.

Beginning next issue, I'll be reviewing games with an avid 14-year-old game player—Billy Gillette. Meanwhile, "pinch-hitting" for this one issue is Christine Wiswell, my wife. As you'll see, Chris is a dedicated player who knows what it takes to make a great computer game.

—Phil Wiswell

THE HITCHHIKER'S GUIDE TO THE GALAXY

(Infocom, IBM PC, \$39.95; also for most home computers)

Hitchhiker's Guide is the funniest text adventure we've ever played. It is, of course, based on the hilarious science fiction novel of the same name. *Hitchhiker's* author, Douglas Adams, collaborated with Infocom on the game design.

As the main character, you wake up in bed, in the dark, with a whopping headache. Just getting the room to stop spinning is a serious chore. When you get the mail, you find a letter ordering the demolition of your house. As you look up, you see a bright yellow bulldozer crashing through the garden wall. Right away, you know

it's going to be one of *those* days.

Soon you meet up with your travelling companion, a chap with the odd name of Ford Prefect. Now the fun begins. Earth has been slated for demolition within the hour. You have to figure out how to escape by hitchhiking a ride on a passing spaceship. Once the planet-hopping begins, you won't believe what the galaxy has in store for you.

WRAP-UP

PHIL: Infocom games have long been known for their sense of humor, but this one really frosts the cake. If you don't laugh, see a doctor.

CHRIS: The game is funny. And, like other Infocom games, it understands your full sentence commands. You almost believe there's someone in the computer talking to you.

PHIL: Unfortunately, the puzzles in this game are designed for adventure game veterans. Beginners may feel frustrated.

PASTFINDER

(Activision, Atari, Commodore 64, \$31.95)

Pastfinder is an arcade-style action game with beautiful three-dimensional graphics, smooth animation and good sound effects. You maneuver a small landcraft over constantly scrolling desert terrain. The craft, which stays near the center of the screen, can move right or left, shoot at any oncoming menace and jump over obstacles.

Your craft has one other skill—

picking up objects off the desert floor. These objects—tools and artifacts—are the real quest in *Pastfinder*. You use the tools to defend yourself against other desert inhabitants. And you gain points by trading in artifacts at base camps along the way.

WRAP-UP

PHIL: *Pastfinder* reminds me of *Zaxxon*. The gameplay is simple and the three-dimensional scenes are wonderfully detailed. And here you do more than just shoot and dodge. You've got a mission—to retrieve those artifacts.

CHRIS: This is a beautiful-looking game, but it's also quite abstract. When you get right down to it, *Pastfinder* has nothing to do with exploring the past. It's a scrolling game where you jump and run and shoot at things.

FORTUNE BUILDER

(Coleco, ColecoVision and Adam, around \$35.)

Fortune Builder can be played alone, but it really works best as a two-player game. In fact, we think it's one of the best cooperative games we've played.

The premise is this: A group of investors wants \$100 million turned into \$250 million over five years. Players (each of whom starts with \$100 million) try to do this by investing in 29 different types of money-making businesses, and by building roads and bridges.

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fire, air, water, and earth squares onto which players "summon" their unique pieces by magic. In turn, players move or summon pieces or cast one of a dozen different spells. When two opposing pieces meet, a very unchesslike thing happens: The square expands to fill the whole screen and the two pieces slug or shoot it out. There's plenty of action, but the underlying principle for success is strategic—energy conservation—and the game ends when one player runs out of energy or occupies six special energy squares. Everything you do costs difficult-to-replenish energy. And this dichotomy is what makes *Adept* so intriguing. You can have an army of as many pieces as you can afford to support.

2. **Balblazer** (Atari, for Atari 5200) and **One-on-One** (Electronic Arts, for Apple II, Commodore 64, and Atari computers). For the best one- or two-player sports game of 1984, we have a tie, we haven't been able to choose one over the other. *Balblazer*, the creation of Lucasfilm Ltd., is best described as futuristic soccer. Each player controls a ship that glides, like an ice cube on glass, in eight directions over the playing field but that rebounds off the boundary lines or the other ship like a pinball off a bumper. There is a single large ball and a goal at either end. Scoring is never easy, however, because the goals keep moving. A split screen gives each player his or her own view of the action.

One-on-One is a tense half-court game of basketball in which each player takes control of a single dribbler—Larry Bird or Julius Erving—with slightly different abilities. Bird is taller and better on rebounds. Dr. J is faster. Shooting percentages have been programmed from every spot on the court, with help from the real Bird and Dr. J, and the result is a thrilling and faithful simulation of the street game. Both players make fancy moves, easily accomplished with the joystick, and fantastic plays are shown again on instant replay. Okay, it's a gimmick. And so is the custodial engineer who sweeps up the bits of broken Plexiglas after a player has shattered the backboard with a particularly hard slam dunk. But they're fun gimmicks. And they give you time to towel off.

3. **Boulder Dash** (First Star Software, for ColecoVision, Commodore 64, Apple II, Atari 5200, and Atari computers). *Boulder Dash* is good enough to be the first home game converted into a coin-op. The underground action takes place in a maze of tunnels that your character creates as he burrows through the dirt. Your object is to avoid avalanches and to collect all the buried jewels on each level in two minutes. This opens a door to the next, more difficult level (there are 16 in all). Many different screens, all nicely animated and with great sound effects, offer plenty of puzzling situations.

4. **The Castles of Doctor Creep** (Broderbund, for Commodore 64). This campy game gives you 13 spooky castles to play in—each with a different layout of rooms—for a total of more than 200 individual screens. Each is its own special puzzle. The rooms connect in a winding labyrinth of ladders, platforms,

and doors, some of which require keys. These keys are difficult to reach, often guarded by electrical charges, trapdoors, robot cannons, vampires, mummies, and even Frankenstein's monster. "Solving" a room means opening all the doors, which in turn means solving adjacent blocks, and so on, all like a good sliding-block puzzle.

5. **Exodus: Ultima III** (Origin Systems, for Apple II, Commodore 64, IBM PC, and Atari computers). Warning: This, Lord British's most recent addition to his superb *Ultima* series, presents a fantasy role-playing world of unparalleled size, complexity, and danger. Fortunately you need not seek adventure alone, *Ultima III* allows up to four characters to travel and fight as a group. You create your own adventures by defining their races, sexes, types of being, and relative powers of strength, dexterity, intelligence, and wisdom. The cursor keys move your party around the game board in search of food, weapons, armor, information, treasures, magic spells, and enemies to battle for experience points. There are 26 actions you can take—from (A)ttack, to (L)ook, to (S)teal, to (Z)tatus. You issue each command by pressing the appropriate letter on the keyboard. With all there is to explore, *Ultima III* could eat up a year of dull Sundays.

6. **The Hitchhiker's Guide to the Galaxy** (Infocom, for most home computers). Still unrivaled in the category of "interactive fiction," or text adventure, Infocom has most recently converted Douglas Adams's spoof on science-fiction novels, *The Hitchhiker's Guide to the Galaxy*, into a riotous jaunt through time and space on the computer screen. The game has no graphics outside those of your imagination (arguably the finest). And you, not Adams, direct the plot by controlling the actions of the main character, Arthur Dent. The whole thing starts with a whopping hangover and a bulldozer whose orders are to demolish your house to make way for a new overpass. Not to worry, though: Earth is about to be demolished to make way for a new hyperspace overpass. If you can find the electronic thumb, a device used to hitchhike rides on passing spaceships, you will live to laugh about it.

7. **King's Quest** (Sierra On-Line, for IBM PC/PCjr.). *King's Quest* is unquestionably the best graphics/text adventure of the year because it's the first game to bring true animated action to the genre. Sir Graham, your knight in armor, can be moved from scene to scene with keyboard commands of the two-word sentence type. But Sir Graham can also be moved around within each beautiful high-resolution screen to interact with other characters under joystick control.

Sir Graham's challenge is to explore the medieval countryside; find a treasure chest, an enchanted mirror, and a magical shield, and return them to the king. Mapmaking is essential to solving the many interesting puzzles of *King's Quest*. And a knowledge of children's stories helps because along the way one meets sorcerers, ogres, elves, wolves, witches, a fairy godmother, and all the stuff of which classic fairy tales are made.

Interactive Fiction: The Plot Thickens

BY JEAN CRICHTON

Once upon a time in the short history of computer software, companies vied to develop the most ingenious arcade games—sound-and-light shoot-'em-ups with flashy color graphics, animation and sound—and the goal was to destroy the most enemy spaceships in the least amount of time. Today, bestseller lists feature a very different kind of computer game—interactive fiction. Sometimes called electronic novels and often touted as a new literary medium, these are text-and-graphic adventures in which the player interacts with the computer through typed commands that affect the course of an adventure story.

Modeled on Infocom's legendary *Zork*, the game that almost singlehandedly spawned the new genre, interactive fiction has until recently been dominated by a puzzle-and-fantasy orientation. However, as professional writers begin to contribute to this emerging form, a new emphasis on dramatic structure and human values is expected to take hold. In addition, new fiction categories may well be exploited—spy novels and westerns could as easily be the basis for interactive fiction as romances, psychological studies and even soft porn.

The pioneer in what has come to be called a new literary medium is Infocom of Cambridge, Mass., a company that sold nothing but interactive fiction until recently, and won Softset's prize for the most bestselling recreation titles in 1984. A \$6-million-a-year software designer and manufacturer, Infocom is probably best known for its first product, a cavern adventure and treasure hunt called *Zork*. Released in 1979, the game is expected to surpass the million-dollar mark in sales early in 1985. With its succeeding 13 text-only titles, Infocom has expanded into genres other than *Dungeons & Dragons*-style fantasies and commonly has 10 or more on Softset's Hot List.

Attracted at least in part by Infocom's success, several other publishers have entered the interactive fiction contest within the past few months, all of them with illustrated games, some with music and others bearing the names of bestselling book titles. Led by the educational software publisher Spinnaker with its Trillium (the name has been changed to Telarium, see story, p. 64) and Windham Classics lines, the companies also include Bantam, Activision, CBS Software, Rhiannon, which is distributed by Addison-Wesley, and Sierra On-Line, a veteran publisher of graphics adventures.

Not to be outdone in the bestseller category, Infocom has also added a title programmed with the active involvement of British novelist Douglas Adams. *The Hitchhiker's Guide to the Galaxy*, coauthored by the in-house writer-programmer Steve Meretzky, quickly made it onto the Softset Hot List.

Young as it is—and observers say that interactive fiction is still in its infancy—this new genre already has its own offspring. A number of designers have developed software that enables fans to write games of their own (see story, p. 50). Other programmers have invented proprietary authoring systems for interactive fiction, hoping to build their own artist-based development companies. And while no movies-from-

software have yet appeared, there have been at least two computer-game novelizations—*Shadowkeep* by Alan Dean Foster, based on the Trillium game by the same name, and a series of four choose-your-own-adventure books based on *Zork*.

"For me and other writers, there's a huge untapped potential here for fiction," said Ron Martinez, who wrote the script for Trillium's bestselling *Rendezvous with Rama*. "Rather than being another genre or an enhancement of fiction, it's a new medium, a whole new turf."

The Birth of a Genre

First, a taste of how interactive fiction works with a look at *Zork I* (the first program in the *Zork Trilogy*). Booting the disk, the following words appear on the computer screen, followed by a blinking cursor: "You are standing in an open field west of a white house with a boarded front door. There is a small mailbox here."

Spy novels and Westerns could as easily be the basis for interactive fiction as romances, psychological studies and even soft porn.

Beginning players may be confused about what to type. Among the options:

WHAT DO I DO?, to which the program replies: "I don't know the word do."

SEARCH THE MAILBOX, which elicits: "You find nothing unusual."

INVENTORY (to see what you, the main character, might be carrying): "You are empty-handed."

SMASH MAILBOX (in frustration): "What do you want to smash the mailbox with?" WITH HAND: "There was no verb in that sentence." SMASH MAILBOX WITH HAND: "Trying to destroy the small mailbox with a pair of hands is futile."

I WANT TO GO TO THE HOUSE: "I don't know the word want."

GO EAST: "The door is boarded, and you can't remove the boards."

GO NORTH: "You are facing the north side of a white house. There is no door here, and all the windows are boarded up. To the north, a narrow path winds through the trees."

CLIMB TREE: "You are about 10 feet from the ground nestled among some large branches. Beside you . . . is a small bird's nest. In the bird's nest is a large egg encrusted with precious jewels apparently scavenged by a childless songbird. The egg is covered with fine gold inlay and ornamented in lapis lazuli and mother-of-pearl. Unlike most eggs, this one is hinged

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and closed with a delicate looking clasp.

The egg appears extremely fragile."

TAKE EGG: "Taken."

Frustrations aside (and, for the novice, there will be many), one of the treasures of Zork's Great Underground Empire has been found without entering the white house, or eating a lunch that reeks of garlic, or taking an elvish sword that lights up with a faint blue glow, or opening a trapdoor that leads into a dark, damp cellar, or facing a nasty-looking troll with a blood-stained ax. Fanciful as these activities sound, they are made possible only by some very sophisticated programming techniques that got their start in artificial-intelligence laboratories at two major universities.

The first interactive fiction game, *Adventure*, a Tolkien-style cave-exploration and treasure quest, was created in the early 1970s on a Xerox mainframe at Stanford. Designed by programmers Will Crowther and Donald Woods, *Adventure* was played by computer scientists and buffs with access to a few hours of computer play, usually in the wee hours of the morning.

The techies so loved *Adventure* that they transmitted it over phone lines to computer-science departments all over the country, including the artificial-intelligence lab at MIT. And there, in 1978, one of the enthusiasts, Scott Adams, came up with an idea that most of his colleagues found ludicrous.

"I just happened to see *Adventure* on the mainframe at MIT, and I was so intrigued with the concept that I wanted to put it on a micro," recalled Adams, now 32 and president of Adventures International in Longwood, Fla., a privately held company with several lines of games for the low-end cassette market. "People laughed. At that time, the game was played on large mainframes with megabytes of memory, and all I had was a TRS 80 [Radio Shack] with 16K. But I did a similar type of game, called *Adventureland*, and it's still selling."

Like its mainframe antecedent, Adams' original *Adventureland* was based on a very simple standard of communications. Players could interact with the game only through two-word, noun-verb directives like GO NORTH, TAKE SWORD or KILL TROLL, rather than being able to use complete sentences. For Adams, this limitation was not a major flaw. Even today, he says, with a more sophisticated program, "99% of the people playing with it use two words. Only the less experienced players try the longer sentences."

But others sympathized with those often bewildered beginners, among them the MIT researchers who founded Infocom. During the mid-1970s, Al Vezza, now Infocom's chief executive officer, headed the programming technology group at MIT's computer-science lab. Using a mainframe computer, his team invented a powerful programming language called MDL (pronounced "muddle"), which permitted the development of a story line with a variety of outcomes, and what they called a parser, actually a set of software that deciphers entire sentences, including the adjectives, adverbs, pronouns and clauses used in everyday speech.

Among the students working with Vezza was Marc S. Blank, now Infocom's vice-president for product development, who entered New York's Albert Einstein College of Medicine after graduating from MIT. Beginning in 1977, Blank worked with another programmer to design the game that became Zork, commuting back and forth to his alma mater most weekends for two years. Using MDL and the parser, the game permitted more complex sentences—OPEN THE SACK, TAKE OUT THE GARLIC AND EAT IT—and equally flippant come-



The initial releases of Bantam's "Living Literature" line, developed with Imagic, feature sophisticated graphics and scripts based on existing book series

backs: "What the heck! You won't make friends this way, but nobody around here is too friendly anyhow."

The Advent of the Parser

Now included in almost every work of interactive fiction, parsers classify possible input from players into the words and phrases the program will "understand," providing answers for as many eventualities as possible. The parser software is what distinguishes adventure games from choose-your-own-adventure books, which have a multiple-choice branching format. "The parser conveys the intelligence of the game," says Byron Preiss, a packager of books and software who produced three titles for Spinnaker Software's Trillium line of interactive fiction. "It's like the brains of an adventure game."

Those brains inform the parser as to whether a player's command makes sense. For example, BURN PAPER would be a meaningful way to destroy incriminating evidence, and BURN ROCK obviously would not; a well-designed parser would say so.

Most Infocom game parsers contain a vocabulary of about 600 to 1000 words, and, to save on disk-storage space, the company's system is geared to ignore content-free articles like "the" and "an" and to "read" only the first six letters of any word. With the help of play testers who preview games before release, the goal of company writer-programmers is to add enough synonyms to the parser's vocabulary so that responses like "I can't understand that" are kept to a minimum. But with the 20,000 to 100,000 words used in the text of an adventure game, there are bound to be times when the parser will reject a word used in its own text.

In deciding not to use a parser utility in its *Twista-Plot* adventure stories for children, Scholastic Software recognizes the frustrations that can occur in using a parser, sticking for the most part to multiple-choice decision making. "We give them yes-no decisions, or four choices, or they move a figure around the screen to make choices," says Debbie Kovacs, Scholastic's creative director of software. "My intuition is that there would be too many problems for them to get the right word [using a parser]."

But these problems were seen as a fascinating gaming challenge when Blank, Vezza and other researchers formed Infocom in 1979 and began designing a proprietary authoring system for their new company. The resulting ZIL (Zork Interactive Language) with its accompanying parser was used

to produce Infocom's translation of *Zork*. Highly acclaimed for its power to handle as many as 20 to 30 different game paths and endings, ZII undergoes continual updates and is used to this day by the company's nine writer-programmers, including Blank, who continues to attend weekly story conferences.

The company has expanded its game themes beyond the *Dungeons & Dragons* fantasy format and now divides its line of about 15 games into four subject categories—murder mysteries (*Deadline*, *The Witness* and *Suspect*), adventure (*Scavenger*, *Infidel* and *Cuthroats*), science-fiction thrillers (*Planetfall*, *Starcross*, *Suspended* and *Hitchhiker's Guide*) and fantasy (with two more *Zork* titles, *Enchanter* and *Sorcerer*).

And Infocom has also changed its always innovative packag-

ing to make its products more accessible to new computer users. Originally sold in a variety of shrinkwrapped shapes and sizes, including *Starcross's* Frisbee-like box, the company's programs are now presented in browsable packages with previously absent hints and word lists listed in the 20 or so pages of instructions up front. Disks are sealed inside the back cover. In addition to the expanded instructions, Infocom has also begun offering the truly stumped player InvisiClues Hint Books, which are printed in invisible ink and can be read with the included latent-image marker.

Combined with late-1984 price cuts of \$50 to \$35 on some titles, Infocom's efforts to appeal to the nontechnical computer owner has boosted its sales, especially for retailers like Wal-

Interactive Fiction Finds a Place on Bookstore Shelves

Interactive fiction may be a brave new art form, but it is increasingly being marketed in one of the most traditional literary formats—a book, with a sturdy spine and an illustrated jacket bearing the author's name. Both Infocom's games and Spinnaker Software's Telarium (formerly Trillium) and Windham Classics brands are now marketed between colorful covers with maps and game instructions available for browsing, and companies new to the genre are following suit.

Not surprisingly, this pleases booksellers, who have long urged software publishers to take off the shrinkwraps so customers can see that they're buying. "We have believed for a while that interactive fiction made sense for bookstores, but we carried Infocom titles all year [1984] with only marginal success," said Glenn Ochsenreiter, senior software buyer for the Waldenbooks chain of 880 stores.

"Then, before Christmas, Infocom came out with new packaging for two new products. *Cuthroats* and *Hitchhiker's Guide to the Galaxy*. Both did extremely well, and I attribute the success to the package, which invites the consumer to open the software much like a book. I now think we can sell the entire line," Ochsenreiter also reported "very definite success" over Christmas with the Telarium line, which has used a fold-out, record-style album with the author's biography and promotional copy on the cover since its introduction last fall. Telarium diskettes and game instructions are sealed inside the album.

Infocom's line of adventure games used to be packaged in innovative, shrinkwrapped containers, most rectangular and shelveable, but one, *Starcross*, came in the awkward shape of a frisbee. Today the company is in the process of repackaging its wares into identical rectangular boxes with one-inch spines.

"They have a book-like appearance, with 26 pages of text up front and the game diskette sealed into the hollow of the back along with the game clues," said Michael Dornbrook, Infocom's product manager. "I've been told it's more comfortable for people in bookstores, but we felt that what was being asked for by bookstores would work with computer stores and software-only stores too, and it's been very effective there."

Browsable packaging has also attracted Bantam Books, which plans to bring out its first two interactive fiction titles in March. "We developed a fold-out, album-style package with a decent spine for shelving," said Margaret Tuttle, marketing manager for Bantam's electronic publishing division. "It has book-like cover art. We think the issue of browsability is very important."

But packaging text adventure games, which may be unfamiliar to new computer owners, involves more than the shape and size of the box, noted Seth Godin, manager for new product development at Spinnaker. "With interactive fiction, there's a whole world you have to tell about, so the whole feeling of the package is different. It's almost like a travel brochure.

Besides using book-like packages, all three software publishers are trying to position products to attract bookstore sales by developing titles associated with bestselling novels—Infocom with *Hitchhiker's Guide* by Doug Adams, Bantam with *I Damiano* from R. A. MacAvoy's Damiano Trilogy and the entire Telarium line, based on books by such highly revered science fiction authors as Ray Bradbury and Arthur C. Clarke.

"Using authors like these brings up a lot of associations," Godin said. "In advertising, we've relied on titles like *Rendezvous with Rama* and *Fahrenheit 451* to bring whole worlds to people's minds, and when you say *Rendezvous with Rama*, you're talking about a really big world."

Godin has run into little price resistance to interactive fiction software among booksellers, "especially as the prices start to come down. The Windham Classics are \$26.95, and Telarium is \$32.95. That's no more expensive than a good art book."

Publishers feel that interactive fiction poses different marketing challenges than other entertainment software because it appeals more to adults than children. Telarium's audience is "the 30-year-old male," Godin claimed, while Infocom's "marketing is aimed at adults, college-educated adults. Bright teenagers are also in our market," Dornbrook said, "but if we talk down to them, they don't appreciate it."

As with most computer products, women make up a minority of interactive fiction players, though Infocom claims it is making some progress in bridging the gender gap. "In our last survey a year ago, we found that 90% of all software is purchased by men, while for our products the figure is 84%. So we feel we have a higher female component than other companies, especially for the mystery games."

But Infocom doesn't single out its murder mysteries, *Deadline*, *The Witness* and *Suspect*, for special advertising to women or any other market segment. Dornbrook said the company has "always tried to tie the whole line together, to say, 'The company that publishes *Zork* also publishes other titles.'"

Bantam's marketing strategy for its Living Literature titles includes special attention to bookstores. Tuttle said, "We feel it's very important for book store owners to know what interactive fiction looks like, so we plan a sample mailing to a targeted group of booksellers who have access to computers so they can see our games. That will make it easier for them to talk to customers about it."

Tuttle feels book publishers like Bantam "are set up to do publicity in a way few other software companies are" because of their experience with author tours and their connections for getting authors on television. "I can just see one of our software authors answering questions on Donahue. Booksellers are used to this kind of marketing, and this should help them sell software. Software-only publishers have concentrated on advertising, but marketing is more than advertising."

JEAN CRICHTON

denbooks, where interactive fiction had only mixed success earlier. "The new pricing and new packaging will make a difference," said Glenn Oehsenreiter, senior software buyer for the 480-store book chain. "Infocom is almost unique. It's very successful already, and yet it's very ready to listen to the needs of the bookstores and respond."

Graphics: A Competitive Edge?

Infocom is also unique in that, unlike its competitors, it has chosen never to use its memory for graphics or sound, contending that its products are more akin to literature than games. But a more important factor is that graphics would take up game-disk space that the company prefers to use on its script. "We'll never have a graphic adventure game, at least none is foreseen now," said Mike Berlyn, the Infocom writer-programmer of *Suspended*, *Infidel* and *Cutthroats*. "The graphics would take up too much room. Quality graphics can only convey so much. There's a place for graphics, but it becomes like reading a comic book rather than a novel."

But other companies, particularly those just entering the market, see graphics as a competitive asset. One of the first was the California publisher Sierra On-Line, which claims to have brought out the first illustrated text adventure, *Mystery House*, with black-and-white graphics, in 1980.

Mystery House was written by Roberta Williams, Sierra's creative director, and programmed by her husband Ken, company president. The game was sold by mail order from the Williams' home in Simi Valley, Calif., grossing \$167,000 during its first year and enabling the family's move to Coarsegold in the Sierra mountains, where company headquarters were established.

Roberta Williams has continued to write most of the company's Sierra Hi-Res (for high resolution) Adventures. Among the nine current titles are *Wizard and the Princess*, said to be the first adventure game introduced with color graphics; *The Dark Crystal*, the first based on a movie; and the micro-epic *Time Zone*, which requires both sides of six disks to store more than 1400 scenes on "seven different continents during nine different time periods, from the era of cavemen to the year 4081," according to the company.

This past fall, Sierra released *King's Quest*, the first of its games to have character animation. In addition, the leading character, Sir Grahame, can be controlled by joystick or keyboard. The program, designed (at IBM's request) to show off the PCjr graphics, also features sound—the user hears birds chirping as he or she walks through the forest.

Spinnaker Comes on the Scene

Another company that places an emphasis on graphics is Spinnaker Software, which joined Infocom and Sierra as a



Byron Preiss (top left), who helped Spinnaker package its Trillium line; Roberta and Ken Williams (top right), of Sierra; Infocom partners author Douglas Adams and game designer Steve Meretzky (bottom)

developer of disk-based interactive fiction in late 1984. As a marketing heavy, Spinnaker Software—with an estimated 40% of the educational software sold today—came up with the idea for its Trillium science-fiction line in talks with Byron Preiss, the New York-based packager. The concept for Trillium included color graphics, synthesized sound, browsable packaging and, most noteworthy, the names of well-known sci-fi novelists and their bestselling books.

The Trillium line appeared on the shelves of computer and software stores in October, priced at \$33 to \$40, depending on machine version. "The line has done phenomenally well," says Seth Godin, Spinnaker's product development manager. "Rama is selling best, probably because of the name, but we're also doing very well with *Fahrenheit 451* and *Amazon*." The titles are packaged in small, fold-out versions like record jackets, with disks and cleverly designed instructions sealed into the sleeve ends.

Preiss had worked with authors Arthur C. Clarke and Ray Bradbury on books that won design awards from the Society of Illustrators and Art Directors of America and "brought us a number of the authors that we're working with," said William H. Bowman, Spinnaker chairman. Because a sizable percentage of science-fiction enthusiasts own or plan to buy computers, a line of interactive fiction based on sci-fi classics was seen as a promising venture.

Of the five initial titles, Byron Preiss Video Productions produced three—*Fahrenheit 451*, a sequel to the Bradbury bestseller about book burning in the 21st century; *Rendezvous*

with *Rama*, for which author Clarke wrote a new ending, and *Dragonworld*, based on the fantasy bestseller by Preiss himself and novelist Michael Reaves. Other Trillium titles are *Amazon*, an original script by bestselling author and film director Michael Crichton, and *Shadowkeep*, designed by the development firm UltraSoft and then novelized by Alan Dean Foster, author of 43 original books and film novelizations.

Crichton wrote *Amazon* himself, assembling his own software-development team to program it and provide graphics. Bowman said, but authors Bradbury and Clarke did none of the writing for the game, serving instead as consultants and game testers. "They didn't care to do games themselves," said Preiss, who wrote the *Dragonworld* script with Reaves and

Bruce Stephens. "But having done books with me, they trusted me to design the software. There may be writers anxious to work on computers, but most of the great visionary writers have neither the knowledge nor inclination to do a script. So we used other good writers who have published books to get the author's ideas into an entertainment form."—Ron Martinez for *Rama* and Len Neufeld for *451*.

Spinnaker has also introduced a Windham Classics line of interactive fiction with graphics based on children's classics. Already on the market are *Swiss Family Robinson*, produced by Tom Snyder Associates, and *Below the Root*, a highly popular, joystick-operated game with 400 graphics screens created by Dale Disharoon. Scheduled for shipping within the next few

Behind the Lines

If interactive fiction is opening the way to a new and intriguing form of home-computer entertainment, the process of creating such works is fast becoming an art form and market as well. Recently, a number of major software publishers have introduced a writer's tool known as the "interactive editor"—a type of program that lets you write your own interactive prose.

To understand what an interactive editor is, it is helpful to understand how participatory prose—the writing produced by the editor—works. The writing is novelistic, or narrative, in style, but with one major difference: at critical points in the text, the reader is asked to influence the course of the narrative if he so desires. Naturally, as in any critically acclaimed literary work, the experience is only as good as the ingenuity of the writer. Thus, with an interactive editor, the writer of such works is presented with a very powerful tool with which to construct a story involving numerous permutations. (The writer assigns a frame number to each screen of information and then writes in the connection of that frame to the others in the program on a status line; all of this is invisible to the reader.)

While these programs may seem highly specialized, and in fact were once the province of sophisticated programmers, a number of software publishers have now introduced interactive editors that are quite popular and sell well in retail outlets ranging from Toys 'R Us to Waldenbooks. Scholastic Inc., for example, has recently released its interactive editor, *Story Tree*, a \$39.95 program that challenges and inspires children to write creatively. According to Philip Miller, head of program development at Scholastic, *Story Tree* was primarily designed for budding authors age nine and up, but is a literary form that is enjoying popularity with adults as well. Says Miller, "Like *Bank Street Writer*—a word processor designed for children that has become a bestseller in the adult market—*Story Tree* is also being used by adults."

Story Tree allows the author to enter factual information in any order desired while creating branches between types of information. "This means that the reader of a *Story Tree* essay about Bigfoot, for example," explains Miller, "can retrieve information about the creature by following any particular line of information—from the locations where he was sighted to his peculiar physical characteristics."

Scholastic Inc. markets its products both within the schools and to the trade through bookstores and computer stores and is currently sponsoring a national writing contest for *Story Tree* users.

Another interactive editor, *What If... The Interactive Writer*, is being released this fall by Millennium. The \$74.95 program is designed to meet both the needs of the fiction and nonfiction writer. Company chairman Nicholas A. Ulanov describes the way interactive prose might be used to take the reader on a journey through American history. "You might,

for instance, follow the chronology of the American Revolution up to the point where you first encounter Alexander Hamilton. If you find him a sufficiently interesting personality, you might then follow his career to a certain point. Perhaps when it involved economics you might, instead, follow the economic history of the early days of the Republic.

"One of the problems that many people have with history," says Ulanov, "is that they have trouble seeing the threads that connect themes. With participatory prose, you can follow the themes in a way that's understandable and accessible, and this makes the content come alive."

In referring to the changes that writers will encounter when using such a tool, Ulanov asserts, "The interactive editor forces the writer to no longer speak in a voice that is communicated directly into the ear of the reader. The author now has to become multidimensional, has to be in more than one place at the same time, and has to constantly thread together the components of a story that is vaster than anything any one reader will encounter. It's one of the most demanding tools ever published in software because it requires exhaustive effort and thought. In some sense, most other computer tools for writers make life easier, in some ways this makes writing harder, though perhaps very rewarding and great fun."

All developers of interactive editors agree that the tool is especially ideal for children and teachers. Teachers use it to create courseware—interactive learning programs—to take their students on learning adventures. And children who have tested interactive editors in the development stages have shown great interest in writing creative adventures for other children to experience or solve. One software company reaching out directly to this market is Spinnaker Software, who recently released *Adventure Creator*, a \$39.95 program recommended for writers age 12 and up. Unlike other interactive editors, *Adventure Creator* uses color graphics to help with the design of adventure stories, and it is programmed to generate its own adventures as well. Another program, *Adventure Writer*, is marketed by The Code Writer Corporation to teachers and writers who want to create their own stories or narratives. This sophisticated program, which allows for more extensive branching, retails for \$60 to \$70, depending on the computer used.

The individuals who are developing and using interactive editors see the power and potential in the tool and take very seriously, indeed, the works that are being produced with it. "I think for the first time in a very long time, a new genre has been added to the literary forum," Ulanov notes. "This is just one example of just how exciting the computer age is. From my point of view, word processors have not been that different from inventing a better quill, a better pencil. Now we're beginning to see the serious impact that computers can have on the creative community and on the world of ideas." RITA AERO

months are *Travels Island*, a Preiss-produced title. *The Wind of Oz*, produced in-house at Spinnaker, and *Alien in Wonderland*, also by Disharoon. Both Disharoon titles were designed without a parser, according to Seth Godin. Instead, a pull-down menu for each decision point gives players up to 16 different choices of dialogue and game direction.

CES Hosts New Lines

The success of companies such as Infocom and Spinnaker has sparked the growth of the market for interactive fiction, and a number of new lines scheduled for release this spring were on display at the recent Consumer Electronics Show in Las Vegas. They include the following:

- Bantam's Living Literature line, featuring two original scripts based on books—*Another Bow*, a post-World War I murder mystery with Sherlock Holmes and Dr. Watson, and *I Damiano*, based on Bantam's *Damiano* trilogy by R. A. MacAvoy. Developed in collaboration with Imagic, the initial titles are scheduled for release March 15, says Kenji Sugihara, director of Bantam's Electronic Publishing Division.

The Holmes title, written by Peter Golden, has "photorealistic graphics" and a "break-through" parser, which understands a 2000-plus word vocabulary, Sugihara said. As Holmes, the player will communicate with the computer by addressing Dr. Watson and telling him to GO AFT and PICK UP THE BOOK in an effort to distinguish the killer from famous and varied celebrities on the passenger list, such as Houdini, Picasso, Thomas Alva Edison and Gertrude Stein.

Featuring characters out of the original fantasy novels, *I Damiano* was written by Dennis Lamb in consultation with author MacAvoy, who participated in the preliminary story conferences and reviewed the script periodically. The graphics are keyed to plot action in such a way that characters who are killed, for example, disappear from the screen.

- Activision's Living Novel series, including *Mindshadow* and *The Tracer Sanction*. The video-game manufacturer, headquartered in Mountain View, Calif., worked with the development group Interplay Productions to produce the games with about 85 color-graphics screens and limited animation, according to Ralph Giuffre, vice-president of marketing.

The company has worked to make its games accessible to novices, and both games feature a humorous "help" character, called the Condor, and onscreen illustrated tutorials listing parser vocabulary words and game commands. In *Mindshadow*, players take the role of a character who wakes up on a desert island with no idea of who he is. *The Tracer Sanction* concerns the manhunt for an interplanetary criminal known as The Wing, with players serving as agents of the Stellar Investigations Agency.

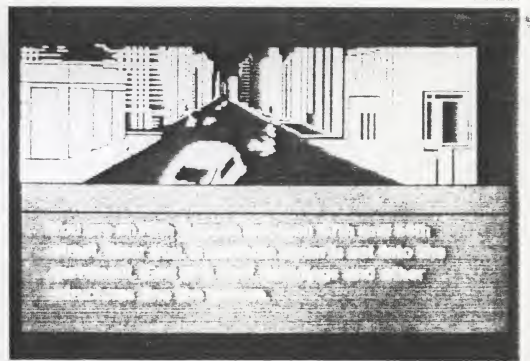
- CBS Software's *Felony*, an interactive fiction-style sequel to its 1984 bestseller, *Murder By the Dozen*, in which a team of up to four players tries to solve the crime with the help of a detective manual and crime-buster worksheets. CBS Software also markets *Adventure Master*, an adventure-game authoring system by Christopher Chance and Jean Craighead George, which enables computer users to write their own interactive fiction, according to Marylynn Rosenblum, vice-president of product development.

- Rhannon, distributed by Addison-Wesley, with two more

games in its available 700 Adventure Series for play on *Amiga*, *the South Seas* and *Land of the 25th Century*. Rhannon, based in Virginia, has already marketed *Jennie of the Prairie* and *Cave Girl Chase*.

Literary Shortcomings

Despite the continuing fascination with *Zork* and other adventure-game classics, observers have begun to criticize some of the early programs for literary shortcomings stemming at least in part from the fact that most adventure games have been written by people trained as programmers. "*Zork* is an archetypal puzzle, witty and sophisticated, but at no time could you call it a story," said Berlyn, 34, who wrote three science-fiction



A screen shot of Trillium's *Fahrenheit 451*, the interactive game based on Ray Bradbury's novel with logo (above)

books and headed his own software company in Aspen, Colo., before joining Infocom two years ago. "Adventure games are puzzle-oriented, and interactive fiction is plot-oriented. Adventure games are very static; interactive fiction is dynamic."

Because of the puzzle orientation, many works of so-called interactive fiction lack both a time line (meaning that the plot moves in response to players) and fleshed-out characters (who might respond emotionally), Berlyn noted. In responding to these kinds of complaints, he and other writers from print backgrounds who are now entering the field have added richer characterization and plot complexities that occur no matter what game path players take. "In my opinion, the first example



Seastalker, from Infocom: Taking the sci fi out of interactive fiction

of real interactive fiction was *Deadline* [the Infocom game that gives players 12 hours to solve a locked-door murder mystery],” said Berlyn. “It has characters that move around of their own volition, and it gives you the ability to affect the other characters’ perception of reality and their attitude. If you accuse someone of murder, they could become resentful and refuse to talk to you.”

Writing for interactive fiction does require some knowledge of programming, but writers grounded in the classical literary and dramatic tradition are needed for the genre to evolve, says Martinez, who has developed his own TRANS authoring system. “This is a technical medium, but the best stuff is the result of a combination of programming and writing. You have to know how to tell a good story.”

Spinnaker is even hoping it can enlist authors with no computer know-how through its own authoring system, Spinnaker Adventure Language (SAL). The original Trillium agreement called for outside developers to use their own authoring systems and parsers to produce games and graphics, but in the meantime the company created SAL in the belief that “an important part of our future would be in adventure games.” Spinnaker chairman Bowman said. “So we decided to build an internal development system that would enable us to go to a creative person like a Ray Bradbury or a Harry Harrison [the British science-fiction writer] and *not* require that creative person to have a relationship with a bunch of programmers.”

Designed by Dick Bratt, Spinnaker’s vice-president of engineering, SAL is based on the C computer language, which permits programs to be converted easily for use on a variety of computers and even, with a specially constructed grammar, into foreign languages. Bowman claims SAL does “what no one else has been able to do, that is, take a huge number of pictures—100 to 150 per game—and compress them into a very, very small space on a disk along with incredibly rich logic and make it fit.”

Some of the initial Trillium titles, including Preiss’s original

Atari programs, were published in the developers’ formats, “but they translated our games into other machine versions via SAL,” said Preiss, who has several other titles under development for Spinnaker. “In the future, we’ll do the coding in their language.”

The Future

Future developments in interactive fiction can be expected on several fronts, both literary and technological. As professional novelists and others from nontechnical backgrounds become interested in the genre, they may bring to it stories and settings from a wide variety of fictional categories, translating, say, historical romances or western dramas for the computer screen. Among those working in the field already is Timothy Leary, former Harvard psychology professor and drug guru, who has formed a company called Futique (“as opposed to antique”) to develop “very highly interactive software, using psychometric methods for translating the klutzy, creative methods of the human mind into computer terms.”

Advances in microcomputer technology could expand graphics and sound capabilities. Improved sound chips, for example, could enable the computer (or characters in the plot) to “talk” to players. And video laser disks, which observers predict may be routinely linked to microcomputers within a decade, could vastly increase storage of data, permitting larger parser vocabularies and life-like animation.

“With two spinning laser disks controlled by a microprocessor, the graphics could resemble an interactive cartoon like you see now in some video arcades,” said Kip King, a lawyer and software developer who now represents software designers through the Boston office of the talent agency ICM. “A lot of traditional authors interested in exploring a new art form could move interactive fiction from the one-dimensional world into three dimensions. What you see now is like looking at the bison on the walls of the Lascaux Cave in France and being asked to imagine the Mona Lisa.” □

A-T-C-H H-K-E-R-S- GUIDE TO THE GALAXY

David Bishop

The term "state of the art" is often misguidedly applied to things not worthy of the accolade. However, having spent many hours exploring the bizarre world of Douglas Adams' *Hitchhikers Guide To The Galaxy*, I am convinced that the art of computer adventures should always be in this state!

Hitchhikers, the computer game, comes from the Infocom stable, famous for such thoroughbreds as *Deadline* and the *Zork* trilogy. All Infocom's products feature highly sophisticated language interaction and have been labelled "Interactive Fiction" rather than adventures. A description which perfectly describes a good night's interaction with Hitchhikers.

Adams and Infocom collaborated on the project from start to finish and this marriage of talent has proved an unqualified success with much of the text being original rather than taken straight from the book or the play or the radio series or the feature film or the T-shirts, or the...

Having spent so long hitchhiking around the galaxy, I'm not about to make it easy for anyone else but a few ditties should serve to wet your appetite.

As in the book, the game starts with you, Arthur Dent, trying to persuade a particularly silly civil servant that demolishing your home to make way for a motorway wouldn't be at all friendly!

Still, none of this matters because the Earth's going to be destroyed in 12 minutes to make way for a new Hyper-Space Bypass being built by a Vogan Constructor Fleet.

Having hitched a lift off the Earth with your friend, Ford Prefect, who, you have just discovered, is really a researcher for the Hitchhikers Guide to the Galaxy, you are captured by the Vogons.

The Vogan captain insists on reading you some of his poetry (the second worst thing in the Galaxy, according to the Guide) before throwing you out into space.

So, Babel fish in ear, you are flung out into space and are picked up by the Heart of Gold, a revolutionary new ship powered by the Improbability Drive. To

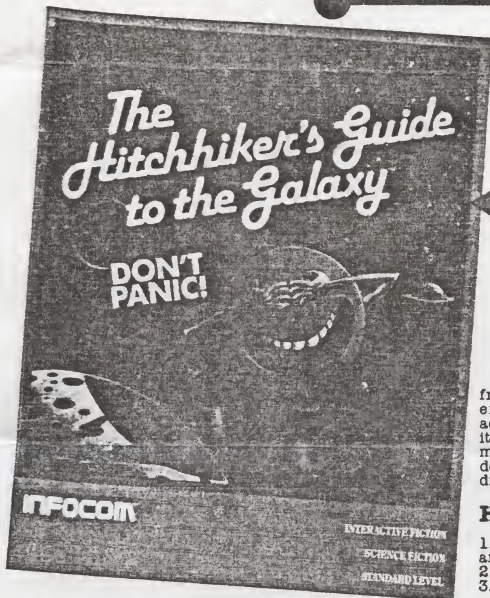
reveal just what exactly you would have to do would spoil your enjoyment, but suffice it to say that in order to do it you must "become" other characters in the plot!

The best way to illustrate this is with a couple of examples... On the bridge of the Heart of Gold, you find a handbag containing a pair of tweezers. Later on you wake up at a party and you are being chatted up by Arthur Dent (the who you just were) from whom you get a very important thing (V.I.T.) which you put in your handbag. Back in the future, as Arthur Dent again, you examine the contents of the handbag on the bridge of the H.O.G., only to discover that tweezers have been joined by the V.I.T.

As if that wasn't enough, how about being on board a microscopic spaceship heading into battle when it's swallowed by a dog! Suddenly, you remember a

dog yapping outside the pub where you and Ford went drinking six minutes before the Earth was destroyed. In fact, if you have brought a cheese sandwich from the pub and fed it to the dog, this is what would have happened: "The dog is deeply moved. With powerful sweeps of its tail, it indicates that it regards this cheese sandwich as one of the great cheese sandwiches. Nine out of ten pet owners could happen by at this point expressing any preference they pleased, but this dog would spurn them and all their tins. This is a dog which has met its main sandwich. It eats with passion, and ignores a passing microscopic space fleet."

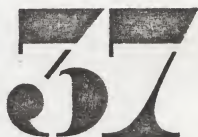
This is just one example of the detail and humour of the text in Hitchhikers, which will appeal to all lovers of Adams as well as more serious adventures who will find enough puzzles to keep them going for months.



Hitchhikers is a bug-free, highly interactive and extruitiatingly funny adventure. I'm convinced it's a major contribution to mental derangement and definitely worth buying a disk drive for.

Hints and Tips

1. Consult the Guide about anything and everything.
2. Don't be shy.
3. Take everything you find — all things are useful.
4. Alan Freeman?
5. You'll need four objects just to get the Babel fish.
6. Make use of such presuppositions as "under", "through" and "inside", when using such verbs as "look".
7. There is no hint number 7.
8. Read every word of the instruction manual and the text that appears on screen — both are riddled with clues, and funny too!
9. Using your five senses will get you out of many a tricky situation.
10. Never be without your towel.





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PERSONAL COMPUTERS

Hitchhiker's Guide to Some Fun Interactive Computer Games

By T. R. Reid
Washington Post Staff Writer

"You wake up," the computer screen says. "The room is spinning very gently around your head. Or at least it would be if you could see it, which you can't. It is pitch black."

At this point a prompt appears on the screen, indicating that it's my turn to say something. I type in, "Turn on the light." "Good start to the day," the computer responds. "Fifty it's going to be the worst one of your life. . . ."

With that cheerful assurance I turn my friendly local microprocessor, I'm off and running on another session of a habit-forming little computer game called "The Hitchhiker's Guide to the Galaxy."

If that title brings to your mind the delightful series of pseudo-sci-fi novels by Douglas Adams (the series that begins with "The Hitchhiker's Guide . . .") and ends three volumes later with "So Long And Thanks For All The Fish"), then it's a safe bet you'll love the computer game derived from the books. But even if you've never heard of the Adams books, you're likely to find this game diverting.

At this point the reader who uses a computer for nothing more exciting than totaling last month's *recreatives* may be wondering why he or she should get interested in the Hitchhiker's Guide game, or any computer game, for that matter. I know three good reasons: For one thing, computer games are fun; for another, they're fun; and finally, they're fun. If that's not good enough for you, you may go back to your spreadsheet and forget I ever brought this up.

The Hitchhiker's Guide . . . "program is an example of a genre of games called "interactive fiction." The games are fiction because they involve elaborate plots peopled by complex characters in exotic settings; they are called "interactive" because the central actor in each game is the player—that is, you. You decide what to do or say next, and the computer responds. The acknowledged master of computerized interactive fiction is the software house Infocom. It makes more than a dozen interactive games, from the "Zork" series—three discs based on the Dungeons-and-Dragons "adventure" game—to a set of complicated murder mysteries that the player is expected to solve.

Like almost all software, the Infocom games are overpriced: around \$40 at retail, although some mail-order houses offer them for \$25. They vary in content and complexity (degree of difficulty ranges from "Introductory" to "Expert"). But they have certain characteristics in common. They employ strictly text, no graphics; the computer talks to you, and you talk back. They are adept at understanding plain English: You type in "Ask Mrs. Kobier about the new will," and a grieving widow fills you in on the changes her husband made in his will just before his murder.

Each Infocom program requires you to solve a series of verbal puzzles that are necessary to achieve the ultimate goal of the game, whether it's apprehending the murderer, safely traversing the enchanted forest, or whatever. If you get hooked on a game but can't solve it, Infocom supplies (for \$8 each) books of hints to help you out.

Typical of the puzzles is the first dilemma you face when you wake up in the pitch-black room at the start of "Hitchhiker's Guide." You can get out of bed and walk to the door (you do this by typing in directions such as "get out of bed" and "go to the door"). But since you're suffering

from a bad hangover, you can't get the door open. You have to figure out which of the various tools around your bedroom to use to get out the door. The solution—not entirely logical, but then this whole game is charmingly illogical—is to take an aspirin that will soothe the hangover and let you get a firm grip on the doorknob.

I find these games—particularly "Hitchhiker's Guide," which is the funniest—enjoyable now and then. I haven't tried all the Infocom offerings, so I sought an assessment from a guest expert, Homer Reid, a 10-year-old computer game wizard.

My expert ranked Infocom's "Wishbringer," a fantasy tale involving mysterious letters, magic stones, etc., as the best of interactive fiction games. "It's fun and it's pretty easy, so you don't get frustrated." He gave a mild thumb's up to the murder mystery game "Deadline"—"Once you get the basic idea, it's fairly interesting"—but panned another mystery program called "Suspect." "It stinks," my expert concluded.

If you can't find these games at a store or from a mail-order outfit, Infocom (125 Cambridge Park Dr., Cambridge, Mass. 02140) will put you on track.

The Hitchhiker's Guide to the Galaxy — Infocom

(Another Opinion)

Don't Panic!!

The folks at Infocom have done it again. This rendition of that all-time favorite, **The Hitchhiker's Guide to the Galaxy**, which, incidentally, was written with the active assistance of Douglas Adams, sets new heights of challenge and frustration. A Pan-Galactic Gargle Blaster is certainly in order before you play this one.

You (hereafter known as Arthur Dent) find just getting out of your bedroom is a puzzler (I watched a friend die here four times), never mind getting off the planet! This game is one tougher after another. I assure you that there was a time when, judging from the phone calls coming in and going out at my house, you would have thought the entire country was engaged in a futile struggle to stick a Babel fish in its collective ear.

Infocom has managed to retain the flavor of the original while creating such new and different problems that having read the book is no help at all except in a very superficial way. The narrative flow of the story and the sometimes hysterical, sometimes merely witty responses to reasonable and even not-so-reasonable commands may lull you into a comfortable feeling that this game is just fun. Forget it. Be on your guard at all times. Those twisted genius programmers will lead you up every garden path in sight and frankly, they'll even lie to you sometimes.

I'm not going to attempt to give you the story line ... the joy is in the discovery. Let me just advise you to pin on your Don't Panic Button (included), have the last cup of tea you'll have for quite a while, get your Joo Janta 200 Super-Chromatic Peril-Sensitive Sunglasses (included) ready to blank out any visions of impending danger, know where your towel is ... and *have fun!*

Mindy Skelton

EPYX FAST LOAD

If you have a 1541, go get this cartridge. For about \$30 it makes loading *three to five times faster*, gives you a file copy and backup programs, and has a machine language monitor! You can also use it to protect/unprotect files or to issue disk commands. Mine seems to hang up the system now and then but it is still a good buy.

Valerie

STUDIO 64

Very easy to use and has power comparable to **Master Composer** or **Sight & Sound's Music Processor**. Does *not* work with the Sight & Sound keyboard overlay. There is a nice compatible keyboard but good luck finding it!

Notes on the staff are edited using the *cursor* keys to scroll back and forth, the *delete* key to delete notes, and *by typing* to insert new notes. Only one voice, however, is shown on the screen at a time. To merge the music with your basic programs, you need another package called **Add Mus'in**

Valerie

Mindwheel — Synapse

When you think of the best in text adventures, you think of Infocom. But now Infocom has a challenger in Synapse's latest release, **Mindwheel**. This is a very large all-text adventure that takes place in the minds of four different people. You must travel back in time in search of the Wheel of Wisdom, by entering the minds of others. The concept is unique, and the game is intriguing.

Synapse obviously decided to go "first class" on this one. The game takes a total of three disks, and also includes a hard-back book of over 100 pages. The book gets the story started, and then the game takes over. The parser is quite advanced; it allows you to type in long and complicated sentences. The story is by a professional writer and award-winning poet. It all adds up to a top notch text adventure that stands **next to the best** of interactive fiction.

John Olsen

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COMPUTERS

Mega-mergers signal software war

By IRA MAYER & BRIAN CHIN
COMPETITION among computer software and hardware distributors will heat up this summer as the proposed combined operations of Micro D, and First Software, and of Software Distribution Services (SDS) and Ingram, seek to steal share of market from distribution giant Softset Computer Products.

California-based hardware distributor Micro D, with \$11 million in sales last year, and Massachusetts-based First Software, with sales of \$60 million, are planning to become part-

Similarly, Tennessee-based Ingram Industries, which entered the software business in 1983 as an adjunct to its flourishing book and video distribution operation, is to acquire SDS in a cash deal.

The consolidations reflects the drive of regionally-based computer distributors to maintain competitiveness through greater national coverage. It also represents the fitting together of hardware and software lines on the one hand, and of home- and business-oriented products on the other.



The competition should be hot and heavy this summer for software giants seeking sales to personal computer users. This NCR PC6 uses most software without modification.

Softset's 1984 sales of \$161 million dwarfed all others in the field, though the soon-to-be-combined Micro D, and First Soft-

were anticipate revenues in excess of \$200 million this year. The two new consolidated operations plus Softset will

Programs cut marketing mystery

By FRED GARDNER

COMPUTERS are taking guesswork out of marketing. With newly developed computer software, marketers can know a dollar is

or failure of several Gillette products.

Two new Gillette products which few consumers ever got to try were tagged for failure by the computer before they got out

usually costing between \$50,000 and \$200,000, have been developed by Yankelovich, Kelly and White, New York; Burke Testing, Cincinnati; Erlich and Lavitch, Chicago; ESP Inc., on

clearly dominate the industry, intensifying the probability of a shakeout among smaller distributors who cannot compete with these giants' buying power.

All of the involved parties say that the mergers will make no difference in the lines they carry, but concern does exist that as the individual distributors combine and expand in size, that the software giants, such as Lotus, Software Publishing and Ashton Tate — will get the lion's share of attention from the distributors.

It may be that much harder, too, for smaller software manufacturers and start-up companies to attain distribution on a local level. If regional outfits and availability is the only channel available is through the newly formed giants.

★ ★

INFOCOM, the Cambridge, Mass. company whose entire line, except for one business product, consists of text adventure games, says that its three-part Zork series will probably have amassed total sales of one million units by the end of the year.

One of Infocom's more recent releases, Hitchhiker's Guide to the Galaxy, has apparently been its fastest seller to date, almost equalling the sales of the year's old Zork I within only six months.

Ira Mayer is president of Presentation Consultants Inc. Brian Chin is director of Home Software



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DEC 8 1984

'Raiders' cassette tops 1 million; 'Hitchhiker's' game on the way

From Herald Staff and Wire Reports

Raiders of the Lost Ark has become the first movie title to top the 1-million-unit mark in sales of videocassettes and videocassettes.

About 850,000 cassettes and discs of **Raiders**, the 1981 Paramount release that introduced the character of Indiana Jones, have been sold in the United States and Canada and another 200,000 abroad. That represents \$25 million in box office sales and \$8 million in retail sales, says Bob Klinger, with senior vice president of video distribution for Paramount Video (of which Paramount Home Video is a division).

Bits

Just when you thought you'd read the final installment of **A Hitchhiker's Guide to the Galaxy**, or seen the final TV repeat episode, or heard the last radio show, or spun the final record album...

There is more. True to amoebic form, the Hitchhiker story will reproduce itself as a movie, as a computer game, as a board game, as a software game, and by the end of the year, the final book sequel. So

Humorist indulges

(UPI) British humorist Douglas Adams, author of the science-fiction novel **"Hitchhiker's Guide to the Galaxy,"** has indulged in everyone's fantasy.

Adams was forced to hide out in a quaint country inn in Tiverton, Devon, to finish the fourth installment of the **"Hitchhiker Trilogy,"** and complete a computer game based on the series. He spent so much time in the hotel that it started to feel like home. "So I've decided to only do anything I bought in it. It certainly is an expensive way to stay at a hotel."

Long and Thanks for All the Fish, will be in the bookstores.

Is there no limit?

"Well, we don't have a Braille version and we don't have Hitchhiker's Guide dental floss," says Douglas Adams, the source of this meandering science fiction mock epic.

Those of you with Commodore personal computers and Broward County addresses may want to call Ken Partridge, 474-6923, about a users' group he plans to start. Partridge, who recently moved to Broward from Massachusetts, says he has a lot of free software to share with members.

SCHEENECTADY, NY
GAZETTE
—D. 70.195—
ALBANY SCHEENECTADY METRO AREA

DEC 8 1984

'Hitchhiker' Film Rights Sold to Ivan Reitman

Douglas Adams' **"Hitchhiker" trilogy** is about to be expanded to a fourth book and eventually may become a movie.

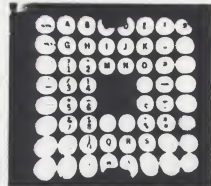
Adams, a Briton who introduced his cosmic sense of humor with **"A Hitchhiker's Guide to the Galaxy,"** has been talking speculatively with "Chortlesters" and other writers about the book. "The biggest hurdles are finding a script we can all agree on and a director who can cope with the technical effects," Adams said. "Also, if he could be English, that would be ideal."

Adams had said there would be only three books in the **"Hitchhiker"** series, which already has been extrapolated into a television show, a radio show and a comic book. "I hope the series continues," Adams said. "So Long and Thanks for All the Fish" will be the finale.



Imagine a million people watching Indiana Jones.

TELEKINETIC TYPING



Heynen models special goggles that allow the handicapped to type just by looking at letters displayed in the view below.

Computers have done wonders for the handicapped—particularly victims of paralysis. With no more power of movement than the ability to speak or nod their heads, they can use a computer to tap out messages, control a television set, or drive a motorized wheelchair. But what about the more severely paralyzed?

To help such people, two scientists at Bell Northern Research, the research arm of the Canadian telephone system, have developed a device that permits them to type merely by moving their eyes. The hands-free typewriter invented by David Kahn and Jan Heynen looks like a pair of welding goggles. When someone puts the glasses on, he sees in one eye an array that duplicates the keys on a standard typewriter. As he looks at this array, a beam of infra-

red light bounces off his eye onto an optical sensor. With the aid of a small computer, the sensor indicates which letter the eye is looking at.

To type, the person simply focuses on one letter at a time, holding his gaze steady for a second or so (the time can be set by the wearer) to signal which letter he wants typed. He focuses on other "keys" to space backward or forward, erase what he has written, or turn the device on and off. Says Heynen, "It is the closest thing yet to telekinesis [moving objects with the mind]."

In October the eyeglasses were tested by a 16-year-old girl paralyzed by cerebral palsy. After some adjustments to keep the glasses from slipping down her nose, she learned to type a sequence of letters. Said one of the girl's teachers at the Ottawa Crippled Children's Treatment Centre, "We all started jumping up and down."

Associates of Heynen and Kahn are organizing a non-profit company to market the glasses, beginning next year (price: about \$600 each). They are already working on a way to connect the hands-free typewriter to a portable voice synthesizer so that the wearer can "talk" in an artificial voice. It will give new meaning to the old notion that the eyes speak.

STAYING AFLOAT

Two old sea dogs and an electronics company have built a computer to battle an ancient paradox of the sea: sometimes the more stable a boat feels, the more likely it is to tip over.

The reason has to do with physics. If, say, a vessel heels over to starboard (to the right, landlubbers), its center of buoyancy—the theoretical point inside the ship where the

water's support seems to be concentrated—also moves to starboard. The result is that the buoyancy applies a "righting force," which tends to roll the hull back upright.

But if a vessel is top-heavy, or if its cargo is not battened down, the righting force may have trouble pushing the boat up. As the imbalance worsens, the rolling becomes slower and the boat may capsize.

"That is why a boat that rolls back and forth quickly is stable, while a boat that has a gentle roll—where the food stays on the table—may be in trouble," says Dennis Soderberg of Western Marine Electronics near Seattle.

To help shaky mariners, Western Marine has designed a \$4,800 Stability Computer that sounds a warning if a boat seems in danger of capsizing. The device keeps a running average of the last 150 or



so rolls (registering and timing them automatically with a tilt-sensor and clock, and storing the results in its memory). It uses a standard maritime formula to calculate the boat's stability, and rings the alarm if the rating drops below a pre-set value. Then, says Soderberg, "the captain can rearrange the cargo, or inspect the bilges to make sure he's not taking on water." Adds Tom Casey, the fishing-boat skipper who invented the device with oilboat captain Miles Rice, "Given just a little bit of time, a guy can usually bail himself out of trouble."



A tour of the universe from the controls of a personal computer

COSMIC HITCHHIKING

In Douglas Adams's book *The Hitchhiker's Guide to the Galaxy*, Englishman Arthur Dent is swept up by a passing starship just before the earth is demolished to make way for an intergalactic freeway. Dent's travels through Adams's manic universe attracted a loyal following to the 1979 book of offbeat humor.

Now Adams has joined the list of science fiction authors (including Arthur C. Clarke and Robert Heinlein) whose novels have been turned into the computer game form known as interactive fiction (DISCOVER, March). In the game (\$39.95, by Infocom, of Cambridge, Massachusetts), the user assumes the role of Dent and conducts a dialogue with the terminal in order to work slowly through a maze-like plot.

Adams and programmer Steven Meretzky have preserved some of the book's dry wit: when Dent wakes up with a hangover, the computer observes, "Good start to the day. Pity it's going to be the worst of your life." But the wit wears thin with constant repetition in the plot's many blind alleys. The authors of interactive fiction need to expand their universes, so to speak, to make this genre more than a glorified Adventure game.

among thousands of applicants, you are one of the few selected to qualify for "The Halley Project", a top-secret deep space exploration program. Completing each of ten qualification/training missions advances you one rank, beginning with "Raven", then "Shrike", all the way through the exalted designation "Starbird". Should you prove to be one of the elite, the project and the galaxy are yours!

Each mission begins with launch from a secret base on the comet and ends when you return having met all objectives. ('Land on any planet warmer than Callisto', 'Land on any moon smaller than Titan' are typical objectives.) While it is only necessary to complete a mission to advance, each is timed; along with each player's record, best mission times are maintained on disk.

The Halley Project incorporates a twelve-constellation star map (showing bodies of 6th magnitude or brighter) and a remarkably accurate "real time" model of the solar system. Except for loss of the console screen view (star map) during hyperspace jumps, the model appears to operate in all aspects of play including the zoomable ("radar") display of the solar system. Planets and moons revolve, rotate, and actually change size depending on distance.

Complete down to a cockpit view of terrain when you land and a briefing tape, The Halley Project has it all. Boot the disk, start the tape, douse the lights, and get set for a fantastic gaming experience.

Available from: Mindscape, 3444 Dundee Road, Northbrook, IL 60062. (312) 552-6922. Cost: \$44.95

GRFX	S.M.	PLAY	DIFF	INTR	GAME
09	10	08	06	09	10

Hitchhiker's Guide to the Galaxy

(Text Adventure)

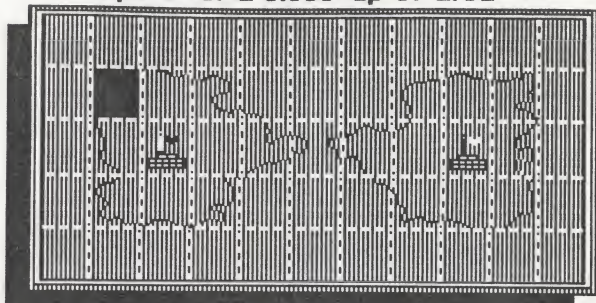
Compatible: 48K Apple II Plus, IIe, IIc
Requirements: One disk drive

It's bad enough when your home is on the Demolition Department's Top Ten, but what do you do when a new interstellar bypass means the demolition of your planet? You hitch a ride on the nearest Vagon spaceship, of course.

Based on the best-selling novel, *Hitchhiker's Guide To The Galaxy* quickly diverges into a kind of open-ended adventure which you win by accumulating all 400 game points. Accompanied by the eccentric alien, Ford Prefect, your odyssey includes encounters with the notorious Bugblatter Beast of Traal, personality switches, lessons in poetry appreciation, and a real braintwister of a maze.

Incorporating Infocom's excellent parsing, *Hitchhiker's Guide* is often entertaining but

Prepare for a close-up of area 13



(Picture/Text Adventure)

Compatible: 48K Apple II Plus, IIe, IIc
Requirements: One disk drive

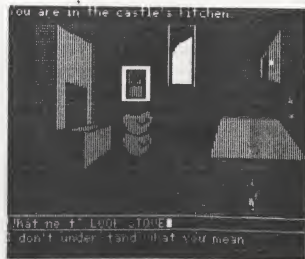
When King Louis d'Gamma discovered his castle would soon fall to treacherous retainers, he hid his treasure as well as clues to its whereabouts and a magic lantern. Since the traitors were no good at either puzzles or math, the legendary hoard remains to this day, unclaimed and waiting for someone like you to solve the ancient mystery.

Lantern of D'Gamma is intended as a fun way to involve young adventurers in using middle school math skills. While the interesting worksheets may help, the game is more likely to produce a bumper crop of English majors, all dedicated to writing better computer adventures. Aside from weak parsing, there are numerous fatal traps and no provisions for saving a game. (I typed in "SAVE" at one point and the game simply bombed.)

Hopefully, *Lantern* will be recalled before it puts out too many lights.

Available from: Milliken Publishing Co., P.O. Box 21579, St. Louis, MO 63132-0579. (314)-991-4220. Cost: \$34.95

Lantern of D'Gamma



GRFX	S.M.	PLAY	DIFF	INTR	GAME/ED
07	07	02	08	07	03 / 03



LAKELAND, FL
LEDGER

D. 58,474—S. 67,630
LAKELAND-WINTER HAVEN METRO AREA

OCT 20 1984

Once a preppy, always a preppy, but at least Gaines is working

He was **Valerie Bertinelli's** preppy dentist husband on CBS's "One Day at a Time." He's a 1930s preppy in "Evergreen," a forthcoming NBC mini-series based on **Betsy Bain's** best seller. And now he's a prep-gone-to-seed in "Oliver Oliver," the **Paul Osborn** comedy running through Oct. 28 at the Annenberg Center's Zellerbach Theater in Philadelphia. Is somebody trying to tell you something, **Boyd Gaines**? "No one's likely to cast me as an Armenian," says Gaines, 31, an Atlanta native who attended 12 grade schools as his father, a sales manager, changed jobs. "I'm not a preppy, even though I may look like one. My existence is a bit more bohemian than that." Gaines considers himself a stage actor, although he is recognized more for his TV work. Comparing the arenas, he says: "It saddens me that TV isn't more ambitious in terms of content, but it's appealing to a very large audience. Fewer people see the run of a Broadway hit than see one episode of a sitcom."

British rocker John Waite makes his acting debut this season in three episodes of ABC's "Paper Dolls." Playing himself, Waite will be the romantic interest for super-teen model **Taryn Blake (Nicolette Sheridan)** in addition to performing four songs from his hit album "No Brakes."

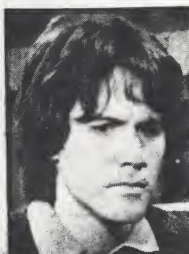
Scott Baio of "Charles in Charge" is keeping the new CBS series all in the family. His father, **Mario**, has signed to play a college professor in a coming episode.

Frances Bergen has joined her daughter **Candice** in the cast of ABC's "Hollywood Wives" as the wife of **George Lancaster** (played by **Robert Stack**.)

"**The Cosby Show**," NBC's new hit sitcom, has undergone a major change in its writing staff. The series came under fire recently when it was revealed that it employed no black writers. The New York-based show has rectified that situation by hiring **Matt Robinson**, whose credits include "The Jeffersons" and "The Waltons."

Ron Hendren, whose contract option as co-host for the syndicated "Entertainment Tonight" was not renewed, has received his second pink slip in two weeks. NBC's "Today," on which he served as West Coast entertainment editor, has let him go also. "When it rains, it pours," one

TIPOFF



Boyd Gaines



Scott Baio

NBC source said, giving no reason for Hendren's dismissal. Whatever he did, it was not considered crucial by NBC News. There will be no replacement appointed. Hendren's last day on "Today" was Sept. 28.

"**The Hitchhiker's Guide to the Galaxy**," the delightful **Douglas Adams** fantasy that has spawned a record album, a radio show, a TV mini-series and a best-selling trilogy, is about to conquer another medium: computers. **Infocom**, the company behind "Zork," "Deadline" and several other "interactive fiction" text-adventure computer games, will release an adventure version of "Hitchhiker" Nov. 1 (retail price: \$39.95). The plot line, which players can manipulate by controlling the central character, **Arthur Dent**, is co-authored by **Adams** and **Steve Meretzky**, author of Infocom's "Planetfall" and "Sorcerer."

Tipoff items are acquired from the following national columnists: **Marilyn Beck**, **Shirley Eder**, **Liz Smith** and **Suzi**.



ANNISTON, AL.
STAR

D. 32,500—S. 33,200
ANNISTON METROPOLITAN AREA

OCT 20 1984

Computerized galaxy

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D Section

THE PROVIDENCE
JOURNAL-BULLETIN
WEDNESDAY, JANUARY 16,
1985

Computer games, and players, have no respect for you



Gayle
Gertler

Mark Patinkin's column will resume soon. Until then, it will be shared among other Journal-Bulletin writers.

I rue the day I found, next to the computer terminal provided for me by the *Journal-Bulletin*, a seemingly innocuous little disk marked "Zork."

It turned out to be a computer game, and I approached it with confidence.

I had nothing but good memories of games, all the way from Candyland to Trivial Pursuit. I'm a terror in front of a game board, so much so that people who say they like my company otherwise refuse to join me when I seat myself in front of a cardboard square.

That's because my mind is like flypaper when it comes to retaining little bits of useless information. I know who played "Topper" on the TV show of the same name, even though its heyday coincided with my infancy. I know the capital of South Dakota. I know the names of Henry VIII's six wives.

Computer games, it turns out, call for other skills.

* * *

THE FIRST TIME I met the troll, a very one-sided battle ensued. One swipe from his bloody ax and I was decapitated. I asked the computer about my health. The answer came back, unequivocal. I was dead.

This was a new wrinkle. In the games I'm used to, you can lose, but you can't die.

The second time I met the troll, I was warier. I swung at him with my sword, fumbling him. Elated, I opted for mercy. ("Go around troll," I instructed the computer.) He shook off his stupor and swung at me with his bloody ax. ("The fat of the troll's ax hits you delicately on the head, knocking you out.")

Diagnosis: Dead.

The third time I met the troll—he's very hard to avoid—I had shed all illusions. I hacked at him with my sword, giving no quarter when he fell, wounded. The troll expired in a fetid brown mist, leaving me his ax.

Was the object of this game to kill every creature who came my way? I needn't have worried. A few moves later, I was stuck in a room rapidly filling with water. The object, it seems, is not to kill. The object is to not be killed.

Shortly after realizing that, I drowned.

* * *

THERE IS, I know, enough room for failure in life without failing at games. There is surely no need to seek more violence, no matter how bloodless these computer games

make death. Zork, I decided, wasn't for me.

For a while, I would lie awake nights wondering who killed Veronica.

The game is called "Suspect," its object is to figure out which of a dozen costumed characters did it in Veronica, and I switched to it because I thought various skills built up over the years as a reporter would help me zero in on the culprit.

I didn't realize when I started that once again I'd be dealing with corpses.

After several tries, during which I wandered around Veronica's mansion interviewing people dressed as vampires and astronauts, the only thing I had managed to do was get arrested. I had also realized another drawback to these games.

The computer doesn't let a dumb move pass without sarcasm.

At least, in board games, the other players try not to snicker. Someone might snicker when you land on Broadway, complete with red plastic hotel, for the third time, but people generally don't laugh outright. It's considered bad form.

The computer has no such scruples.

Locked out of Veronica's mansion, the burglar alarm I had inadvertently triggered in the garage ringing madly, I hit a glass door in frustration. I knew I was once again only a few moves away from being handcuffed by police.

"Trying for another B&E, eh?" sneered the computer. "Your hand stings something fierce now!"

To injure, add insult.

MY INTEREST in Veronica's death evaporated quickly. I thought I'd try exploring a planet or two, via a game called "The Hitchhiker's Guide to the Galaxy." This time, I died only a time or two before figuring out how to leave Earth.

Then, as I sort of expected, I got stuck. I was in the hold of a Vagon ship at the time, reduced to kicking a machine that dispensed things called bebefliss. In order to understand the Vagon voice coming over the PA system, I had to catch a bebefliss and use it as a translator.

Unfortunately, I couldn't get hold of a bebefliss. The dispenser dispensed them, but then they disappeared through a hole in the wall. I sought human help. Turns out computer games bring out the worst in people.

"Figure it out yourself," said a friend known to spend hours upon hours racking up huge scores in computer games. Ordinarily the most helpful of humans, he had the air of one who had unearthed great secrets and had no intention of sharing them. "The satisfaction of these games is the torture they give you."

Well, I beg to differ. From now on, if I want to be tortured, I'll pick up the Sunday New York Times crossword puzzle. I may embarrass myself, but unless things have changed, it won't be fatal.



BILLBOARD
NEW YORK, N.Y.
W. 45.379

Do Women Compute?

By FAYE ZUCKERMAN

Shopping the Consumer Electronics Showroom floor, this time around promises to reveal yet another year when computer software takes a high profile. But for the surviving computer firms of a near lethal shakeout, this year they are placing more emphasis on marketing than ever before. The fledgling high technology program makers are showing a new concern for promoting product as well as turning out quality innovations.

Additionally, computer software for 1985 will span a wide array of subject matter, from serious home banking programs to free-wheeling trivial pursuit video games. Even pro-social computer software is becoming popular.

Consider Rhiannon Software/Adventure Stories for girls only. The series of computer programs by Addison-Wesley is designed to teach girls seven to 12 basic computer skills to keep them up on technological possibilities.

"The computer revolution is breeding new generations of inequality in education—and girls are the ones being left behind," notes Jessica Kersey, a spokeswoman for the computer software developed by counseling psychologist Elizabeth Stott and programmer Lucy Ewell. "Experts agree that currently existing software learning games are male oriented."

How do these entertainment programs differ from the ones supposedly geared for males? According to Kersey, the adventure games focus on women heroes. "They feature smart, self-sufficient girls who are determined to survive in often hostile environments."

For example, in one title, "Jenny Of The Prairie," a girl becomes separated from a wagon-train in the year 1842. The adventure centers on Jenny's attempt to survive in the wilderness. Other girl-related computer programs include "Cave Girl Clair," "Chelsea Of The South Seas Islands," and "Lauren Of The 25th Century."

And while Addison-Wesley features its female-oriented packages, Mindscape, a subsidiary of the 100-year-old textbook publisher SFN Companies, will be featuring a greatly broadened product spectrum for a target audience 4 years of age and up. The Illinois high technology concern publishes four lines of educational/entertainment home computer software: "Sprout," products geared toward early learners; "Pixelworks," programs for children eight and older; "Alert," high-level entertainment packages for teen-agers; and "Folio," a series of home productivity and utility programs.

One of Mindscape's most interesting products is "Indiana Jones In The Lost Kingdom," in which challengers control Indiana Jones who is appropriately equipped with his trusty whip. Another noteworthy title is "Mr. Pixel's Programming Paint Set," which allows youngsters to draw on the computer screen. Also, the firm's flagship products are based around children's book author Mercer Mayer's *Tonk* characters. The firm will be featuring "Tonk In The Land Of Buddy-Bots" at a suggested retail price of \$34.95.

(Continued on page CES15)

CES3

Do Women Compute?

(Continued from page C55)

'The computer revolution is breeding new generations of inequality in education and girls are the ones being left behind. Experts agree that currently existing software learning games are male oriented. (Adventure games focusing on women heroes) feature smart, self-sufficient girls who are determined to survive in often hostile environments.'

Music composition programs for microcomputers will also take center stage at the Consumer Electronic Show. Hayden already has announced an innovative package for Apple's Macintosh; Broderbund is hoping to get a spotlight on its "The Music Shop." Additionally, look for Mindscape's "Bank Street Music Writer," a composition tool that allows for music to be edited in three or four voices. As for Broderbund's "The Music Shop," a spokeswoman for the firm explains that "until now, music programs either had a lot of capabilities, but they were too entertaining, and an accomplished musician wouldn't take them seriously."

The firm is hoping that its music composition programs will service "both worlds." The software lets users create, store and edit compositions as well as print out sheet music. Cathy Carlsson of Broderbund says that the firm will be offering purchasers of the music program a free harmonica.

Additionally, the computer software concern will be featuring its highly popular, "The Print Shop," which garnered 30,000-plus sales figures for 1984's fourth quarter. The top-rated "Lode Runner" for the Macintosh will also be launched during the electronics show.

Video games will also have a presence on the show floor. Activision's exhibit will focus on Apple II versions for Pitfall II, Lost Caverns, "Space Shuttle," "HERO," "The Designer's Pencil," "The Tracer Sanction" and "Windshadow." Entertainment software maker DataSoft will be showing "Mr. Do" for Atari, Apple and Commodore computers. The arcade classic is said to have some 99 levels and about 10 screens.

Probably the show-stopper this year will be Infocom's "The Hitchhiker's Guide To The Galaxy," a text adventure based on Douglas Adams' novel. Steve Meretzky, best known for "Planetfall," worked closely with Adams to develop software that lets users "tour the universe."

In addition to Infocom's high-level adventures, Synapse software will be introducing what it calls "Electronic Novels." These novels are said to be computer software programs packaged with books

that set the scene and story line, introduce characters and provide information related to solving the accompanying computer program.

The first line of adventure-style computer games is based on the books "Chronicles of Narnia" and include two titles, "Narnia" and "Dawnreader." A copy of the appropriate book is included in the package published by Chicago's Livestock.

According to author Paul Gruen, "Narnia" and "Dawnreader" are computer games which are the most like family board games as they were designed by me, and I specialize in board games," he says. "Hence, I tried to make them vehicles for human interaction. In the Narnia games, there are frequent breaks so players can stop to interact and talk over strategy."

Former video game maker Imagic will roll out interactive fiction titles as well. One, "Another Bowl" is a detective game featuring Sherlock Holmes and Dr. Watson. Another, "The Computer Adventure" is an adaptation of William Shakespeare's "Macbeth," whereby the player tries to determine if Macbeth is a murderer or hero. Finally, Imagic will introduce "Time Traveler" based on H.G. Wells' "The Time Machine."

Not only entertainment software firms will underscore the mammoth electronics event, educational software offerings are being planned and will feature several programs destined for industry best-seller lists. Spinmaker Software is planning to show 20-plus new programs based on its various lines of brand-name software. Its Trillium series of interactive fiction will be highlighted.

Furthermore, Scholastic Software plans to heavily promote Guy Neun's "Operation Froz" and its series of educational programs themed around the top-selling PBS series of computer programs from Software Publishing.

Other educational programs slated for roll outs at the show include Scarborough Systems' "Build-A-Book," Davidson & Associates' "Spell It!" and CBS Software's "Keys To Responsible Driving," as well as "Ducks Ahoy," a math learning game by Joyce Hakanson & Associates.

Avant-Garde, which recently acquired HESware, will be featuring a series of educational products. Its popular "The Magic Cash Register" is one of the few computer programs to teach youngsters about money. Additionally, the firm will be showing "Word Scrambler And Spelling Tutor," a program designed to teach basic word skills.

In addition to educational titles, the Eugene, Ore. company offers home office and personal productivity software. Of interest is its "Architectural Design" package which aids users in making basic floor plans, interior designs and landscape planning. Two other personal productivity programs from Avant-Garde, "Be Your Own Coach" and "An Apple A Day . . ."

focus on developing health skills. "Be Your Own Coach" was developed by several world class runners including Alberto Salazar, Mary Decker and Joaquim Cruz. As for "An Apple A Day . . ." it is a filing system for medical records. It can keep track of insurance policies, health-related tax deductions, and physician visits.

Other personal development computer programs expected to take a high profile includes Simon & Schuster's "Typing Tutor III," an advanced typing instruction package. Because of the ability to moni-

tor time response, the typing package, designed by Kriya Systems, can create customized lessons for an individual's learning needs, the New York firm says.

Warner Software Inc. will be releasing the Apple Macintosh version of its "Desk Organizer" for \$149. The program allows users to file, dial telephone numbers, retrieve telephone messages, insert access codes, calculate on-screen and contains a calendar. Additionally, Macintosh's alarm clock is tied to the calendar.

Other companies focusing on the home management area include Practcorp, Monogram, Futurehouse, MEGA and Grolier Electronic Publishing. Look for Optionware to rollout "Tax Projection" and "Preparation Multi-Pack" that runs with the popular Lotus 1-2-3.

Arrays Inc./Continental Software has started shipping its long-awaited "Get Rich Strategies Vol. 1" for the Commodore Atari, IBM and Apple computers.



Parker Bros' O-Bert's Cubes is coming in February for the Atari 2600, Commodore 64, Atari Computers, Apple II and IBM PC and Jr.

'Hitchhiker's' Guide

There is a theory which states that if anyone understands exactly what the universe is for and why it is here, it will instantly disappear and be replaced by something even more bizarrely inexplicable.

There is another theory which states that this has already happened.

— "The Hitchhiker's Guide to the Galaxy"

First of all, it should be pointed out that the radio programs are different from the TV programs, which also differ a bit from the stage show, the record albums and the interactive computer game, not to mention the "four-part trilogy" in book form.

But almost all versions of "The Hitchhiker's Guide to the Galaxy" share one similarity — they're a stitch.

In fact, "The Hitchhiker's Guide..." is the Best Satirical British Science Fiction Series Ever To Be Made Into a Book, Computer Game, Album, Stage Production and Radio and TV Show. And it's going to be broadcast again (the radio version) beginning Sunday at 2 p.m. on WFPL-FM (89.3).

The 12-part BBC radio series is the story of Arthur Dent, a hapless Englishman who happens to be the sole survivor of the destruction of Earth. (Turns out it was exploded by aliens to make room for a new space thoroughway.)

After Earth is blown into a bunch of celestial snuff, Arthur ends up wandering through space and time in his bathrobe, visiting the Restaurant at the End of the Universe, the Frog Star and other otherworldly hotspots, accompanied by his alien buddy from Betelgeuse, not to mention the two-headed fugitive Galactic President and Marvin the Paranoid Android.

The humor is droll, as if Monty Python ad written "Star Wars." There are good audio effects and plenty of buried references to science fiction of all stripes, from Arthur C. Clarke to the Starship Enterprise. It's literate, amusing and mildly mind-bending — radio drama at its best.

Stuff some pillows in your windows until gets real dark, put on your decoder ring and hunker in front of the stereo. "The Hitchhiker's Guide..." is the longest trip I'll ever take without leaving the house.

guide to 'Guides'

The books: In the stories, the "Hitchhiker's Guide..." is a futuristic book — a portable electronic encyclopedia of the galaxy, wildly inaccurate, hopelessly opinionated and cosmically hip. In the radio series, the book talks. Rather nicely, too.

The TV shows: In the bookstores, the "Hitchhiker's Guide..." is available to humans in a variety of formats, available to humans tend to be of the paper variety.

Hitchhiker's Guide to the Galaxy

DON'T PANIC!



This isn't the "Hitchhiker" book or the record album. It's the interactive computer game.

This is the person who got the game

The first three books ("The Hitchhiker's Guide to the Galaxy," "The Restaurant at the End of the Universe" and "Life, the Universe and Everything") are jolly good reading. They're \$15.95 in hardback from Crown Press, in a special set.

The paperback versions cost \$3.95 to \$3.50, and are more widely available. They have the same words in them, all by Douglas Adams, who also helped to write the interactive video game (see below).

Unfortunately, the fourth book in the "trilogy" ("So Long and Thanks for All the Fish") isn't worth its \$12.95 hardback price. The narrative stays mainly earth-bound, the cast list is disappointingly short and the witty flights of fancy have been grounded by fog. Stick with the first three.

The radio version: The radio version is funny. And you don't have to turn any pages.

The stage play: No one is performing this play in the Ohio Valley. That makes it a poor bet for your entertainment dollar.

The record albums: As befits all true collector's items, these are almost impossible to find. Released on the Hannibal Records label, "The Hitchhiker's Guide to the Galaxy, Part One" and "The Restaurant at the End of the Universe" were dropped from distribution in 1984. Go look in your aunt's attic.

The TV shows: These British programs were broadcast last season by PBS. They

managed to be pretty good, despite a budget so small that even the ravenous Bugblatter Beast of Traa wouldn't bother with it.

The interactive video game: Available from Infocom, the computer game of the same name is the interactive kind, where it puts you in a situation and you type in what you want to do next, like "Drink the Pan-Galactic Gargle Blaster, but don't swallow the swizzle stick." You try to progress through space and accumulate 400 points.

The game is available at about \$39.95 for the Apple, Atari, Commodore and IBM.

"We love it," said Louisville Mike Jones, a self-confessed "Hitchhiker" junkie who plays it with his son, Tony. "It's a big spoof for those of us who know the book."

If you try to follow the book's plot in playing the computer game, though, the game zaps you. "Sorry," the game will say, "that entry was misplaced last night after a wild office party." After you've beat your head against the wall trying to get out of a room on an alien spaceship, the game says, "By the way, we lied about the exit."

You may get stuck at a tricky point while playing the game, Jones said. Expect to spend another \$8 for the "hint book." He also said there's a broad suggestion in the game that — yes — another sequel is in the works.

Apparently "The Hitchhiker's Guide..." like the universe, is more or less infinite.

— G.S. Johnson, Staff Editor

22 JAN 1985

DATABASE

You did it, didn't you? Go on, admit. You held out until Christmas Eve and then it was wham, down to Tottenham Court Road or Holborn or somewhere and shelling out far more than you can afford on some horrible little box of tricks which you don't understand and don't even know what to do with, and nobody has told you anything about it or what it can do. Somehow your children are capable of just turning the bloody thing on and going at it blindly, and the irritating thing is that they can actually make it work, whereas you are still sitting there with the manual, trying to work out just what the hell it means, while your eyes bubble and your lips dry out and your wife nags at you to come to bed.

You know why, of course, don't you? Yes... they're taught about the things at school. It's a sort of generation gap. You can't be expected to understand. It's an aptitude. Young people learn more easily. And so on.

Rubbish! The fact is that you are scared of the thing. You were brought up in the days when computers were colossal, humming golems stuck away in airconditioned rooms with acolytes who possessed the secret scroll, and if anything went wrong it would be the end of the world. Armageddon, boiling metal all over the place and a six-figure gas bill.

Well now. What can this column do to help you overcome this aversion? I suppose we could strap you into a chair and flash pictures of naked computers at you while interfering with your person, just like the psychiatrists think it's clever to do with child molesters and homosexuals; but judging by the psychiatrists' success rate, I think that's a bad idea.

Alternatively, we can show you that the things are (a) harmless, (b) stupid, (c) almost indestructible, (d) useful and (e) fun.

Starting at the beginning, computers are harmless. That's all that needs be said. You can't actually physically blow the thing up, and unless you unbolt the lid and poke about inside you are perfectly safe. If you do take the lid off, you may be in trouble; they are full of things which retain a very high voltage, even when switched off, and which can kill you. Frankly, it's up to you, but if you think anyone will miss you, you've another think coming; I don't know what's happened to us, ever since the children came along

you've gone to pieces, what sort of a father are you anyway? and another thing, you can't make a decision, my God sometimes I lie awake at night...

Sorry. Next. "Stupid". Yes, they're stupid all right. Can't do a damn thing on their own. Just like some people. Honestly I don't know why I married you, if it wasn't for me you'd... Sorry again. It's been a rough Christmas, what with one thing and another, but my God I can't take much more of your bloody nagging.

As well as being stupid, they are almost indestructible. This is where a lot of people go wrong. They hover on the edge, not daring just to arise about with the thing, when that is, in fact, the best way to do it. Believe me, I know. The amount of software that comes through my hands is moderately prodigious, if you see what I mean, and when I hear of people spending a year learning to use some lousy word processor or integrated package I could scream, it's all so silly and pointless. The great Database recommendation on this point is, when you have a piece of software you don't know about, bung it in the slot and start to play about. Modern software is so well-tested that the chances of an ignorant user actually being able to crash the program is pretty well nil. In the old days (= 1982) you could actually destroy the program you'd just spent £350 on by doing something silly like pressing the wrong key at the wrong time. Now all you'd do, if you stick to decent, well-known software, is bugged up your data. And since that will be joke data, at least until you've got the hang of things, it doesn't matter. Does it?

You can learn more about a piece of software by playing with it for an hour than by sweating through the manuals for a fortnight. That's the new trend, of course, and that's why things like the Macintosh software manuals are as skinny as I'll-go-to-our-house, as they used to say in Ekeston, where I don't actually come from but where I went once, to visit a nice chap called Blomfield who knew all about that sort of thing. What sort of thing? Mind your own business.

Next point. Usefulness. You won't get the faintest idea of what you can use machines for from the majority of salesmen. They simply don't know. The standard of the computer retail trade is staggeringly awful on

the whole, and while you expect stupidity from the alien monologues up the Tottenham Court Road who only know what's written on the shipping carton and what their commission is, you expect something better from a specialist shop.

You won't get it. I did a check the other day and the ignorance was awesome. Half of them didn't know anything about the hardware even, and that's where they make their money. And as for software, which is, after all, the stuff that makes the machines useful, you might as well forget it and stick to what you read here, unless you fancy wading through the awful jargon-laden computer magazines which tell you that function key 10 returns you to the main menu, but don't tell you why you might like to spend money on the program in the first place.

The thing is, I suppose, that software is damned expensive to carry a lot of, and unless you are a smart-Alec like me, it's difficult to learn two or three new packages a week, which is ideally what salesmen would do. There are noble exceptions, of course, and I hope to reveal them to you as and when I track them down over the coming months.

Finally, fun. If I were recommending one piece of software to get someone across the mental leap into computing, I would suggest the utterly pointless, utterly absorbing "interactive fiction" published by a marvellous American firm called Infocom. I've already talked about Zork, a series of three monster stories in which you play the adventurer and the program plays the other characters. Now they've come up with another marvellous thing, this time an interactive version of *The Hitchhiker's Guide to the Galaxy* based on the book by Douglas Adams, who kindly sent me a copy. It's a masterpiece. Hilarious. Adams has done a marvellous job. And next time I see him, I'll kill him. I've so far managed to get into the hold of the Vagon Constructor ship, but can I get a babelfish out of the dispenser to stick in my ear so that I can understand the cryptic messages which come out of my space ship's intercom? Can I buggery. So if anyone knows the answer to that, or indeed what you say to the screening door when it demands a tiny sign of intelligence before it will reconsider its decision, I'll pay them five pounds.

But honestly, a few hours (it'll seem like years) with *Hitchhiker* will teach you more about the way the computer works than all the nervous manual-reading in the world. There's also another marvellous one called *Suspect*, where you are a journalist who, at a fancy-dress party, becomes suspected of a murder. I am still in the preliminary stages of working out what the hell is going on, but I can tell you it's fun. Infocom are actually sods; I wanted to review a number of their other stories, like *Eachanther*, where you fight an Evil Warlock, and *Cut-throats*, where you are a diver trying to get at a shipwreck, and *Suspended*, where you are frozen in, um, thingy, suspended thingy, animation, but they didn't give them to me. But they will, and I'll tell you all about them presently. If they are anything like *Zork* and *Hitchhiker*, then they are knockout, around £35-£50, and worth every penny.

MAC

► MAC C AND MAC C TOOLKIT

A C compiler for the Macintosh, Mac C is fully integrated with the editor, assembler, debugger, and linker of the Macintosh 68000 Development System. The Mac C Toolkit provides C interfaces to standard Macintosh files such as dialogs and desk accessories.

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MAC LISA

► TIMEBASE

An integrated program for the Macintosh, TimeBase makes use of overlapping windows to provide five business features—time management, information management, centralization, forms and letters, and TMP (tracking, maintaining, and planning)—on a single disk. You can use the program with other Macintosh programs, such as word processors, databases, spreadsheets, and accounting programs. You use the mouse to generate com-

mands and functions, and the keyboard for data entry. (List Price: \$149.95)

Requires: Macintosh or Lisa (under MacWorks) SoftDesign
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Miami, FL 33186
(305) 253-5521

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IT

► THE HITCHHIKER'S GUIDE TO THE GALAXY

Written by Douglas Adams, the author of the book of the same name, and Infocom's Steve Meretzky, The Hitchhiker's Guide to the Galaxy is an interactive science-fiction game. The first part of the game follows the book's story line:

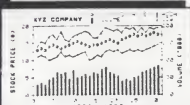
You are Arthur Dent, a hapless earthling whose house is about to be destroyed by bulldozers. Unknown to you, plans are afoot for the destruction of the entire planet, but your friend Ford Prefect helps you escape by hitchhiking a ride on a Vagon flagship. Once you are aboard the flagship, you find the characters and locations of *The Hitchhiker's Guide* appearing in a variety of misadventures that Adams has written expressly for the game. (List Price: \$39.95) Requires: Apple II, II Plus, IIe, or IIc Infocom, Inc.
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Cambridge, MA 02138
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CIRCLE READER SERVICE NO. 934

THE PRIME PLOTTER™

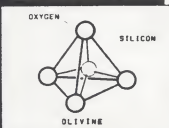
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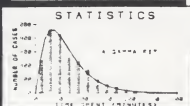
"The Prime Plotter is the kind of graphics package you'd expect to find on a mainframe computer." "Once mastered, there is no plotting package that is quite this versatile and powerful."

Gregory MacNicol
InfoWorld September 5, 1983



"The Prime Plotter contains more power than any graphing package I have used." "It can do many things not found in other packages; I know of no competing program which can do as much!"

David Morganstein
Washington Apple PI May 1983



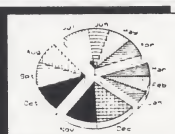
"The Prime Plotter is a surprisingly complete plotting package designed for a variety of applications. Routinely to create X-Y plots, 3-D charts, bar graphs, and figure charts make the product the most powerful plotting package the reviewer has seen." "The product is superb for creating 'slide show' presentations of generic data."

Chris Williams
MICRO August 1983

Plotter Interfaces:
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SWEET PLOT COMREX CR-1810 \$60
HIPILOT DMP-40 DMP-29 \$75
HP 7475A 7470A 7220C \$75

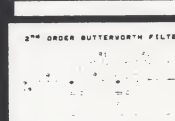
The Prime Plotter \$240
Demo disk, refundable \$15
Manual, 2nd edition, enhanced, for 1st edition users only \$15

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"Prime Plotter is a carefully conceived, well-executed package for business or scientific applications that can benefit from its great power." "Flexibility is the hallmark of this package."

AEDC
SOFTALK September 1983



"At first glance, it's almost overwhelming." "While simplicity is a key, the myriad of possibilities featured can test the ingenuity of even the most knowledgeable user."

Business Software
Vol. 1, No. 5, Sept./Oct. 1983

PEELINGS II Rating

The Prime Plotter A+
Apple II Business Graphics A-
PFS Graph B
Versaplot D

"In conclusion, if you are looking for the most powerful program for scientific or business use and are willing to spend several days learning the system, The Prime Plotter is your best choice."

Plotter Summary
PEELINGS II Vol. 4, No. 4, 1983

To order, or for more information, see your dealer or contact:

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P.O. Box 30, Cabin John, MD 20818 Phone: (301) 229-4229
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Next 8 Pages!!!
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POWER

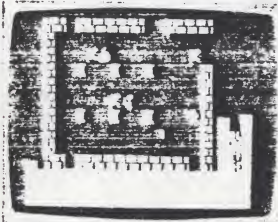
Edited by Anne Krueger

FOR THE COMPUTER GENERATION

Insert Island
 CONTEST! Page 92
 Win Free Software!!

Ever play a fantasy role-playing game and think, "I could create a better game than this!" Well, now's your chance. **Electronic Arts' new Adventure Construction Set** is a phenomenal new program that lets you build full-fledged adventure games, complete with four independently controlled characters, a variety of creatures, and a landscape.

Your voyagers grow in experience and accumulate powers, just like in *Rings of Wizardry*, but you can put them into absolutely any environment you want. The choices are limitless. You also can play a full-length adventure, "Rivers of Light," which



E.A.'s Adventure Construction Set.

comes on the disk.

Designer **Stuart Smith**, whose earlier credits include *Ali-Baba and the 40 Thieves* and *Hercules*, told **POWER** he's "tired of games that, once you play them, they're over." Construction sets let you have all the variety you want: "Make your own movies, create history, recreate history."

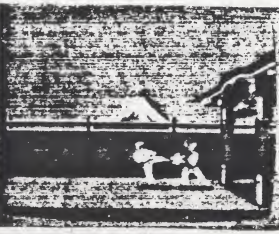
The Bible is computerized. Dictionaries and reference books are computerized. So, can the computerized version of **The Hitchhiker's Guide to the Galaxy** be far behind? Scour the software shelves—**Arthur Dent** has returned, in an all-text adventure created by who else, the riffraff at In-

Software Scoop

**Build Your Own Adventure
 Hitchhike Through the Galaxy
 Win \$1,000**

foocom Steve Meretzky, the M.I.T.-wit guilty of *Planetfall* and *Sorcerer*, actually went to England, where he learned to speak a foreign language (British) and coauthored the game with **Douglas Adams**, author of the novels on which the game is based.

For those of you who've been asleep for the last couple of years and don't know about *Hitchhiker's* and the adventures of its zero hero, **Arthur Dent**, the books and game chronicle the misadventures of a lost soul suddenly dislocated from his quiet, conventional life in his quiet, conventional house on earth. His (your) house is torn down, his (your) planet is blown to bits, and he (or you, if you've got the wit-power to get so far) is beamed up into the galaxy, hurdling into one obstacle after another. If you've read one,



Broderbund's new Karateka!

two, or three (there's a fourth on the way) of Adams' books, "don't panic;" you're in for brand-new surprises.



Alerting all artists or would-be artists! **Activision**, maker of a new, easy-to-use programming language on disk (for C 64)—**The Designer's Pencil**—has announced a contest. **\$1,000** goes to the creator of the best program executed with *The Designer's Pencil*, in each of four categories—Short program (30 lines or less) and long program by authors 15 and under and 16 and older. Second prizes (\$500) and third prizes (Okidata printers) also will be awarded in each category. *Designer's Pencil* was designed by **Garry Kitchen**.

If you're wondering who's behind the sharp graphics in a lot of **Broderbund's** new games, you have **Gene Portwood** to thank. The company's creative director earned his stripes in **Walt Disney's** studios, where he helped animate such classics as *Peter Pan* and *Sleeping Beauty*. One of Portwood's newest prizes is **Karateka**, an action/strategy game designed by **Jordan Mechner**, a college student. The game calls on you to control the karate skills of a young master determined to rescue his lady from the clutches of an evil warlord.

It's educating that he finds changing diapers less unpleasant than doing his taxes, that he gets up for nighttime feedings, and that his wife recognizes his need for praise for these earnest efforts. Irrelevant to the book's merit are my pangs of envy at the Greenburg's ability to hire expensive nannies and go on a week-long river trip when their baby is a few months old.

With all that, they are likable people — their caring for each other is evident in this enjoyable book.

— Karen Selden

Role of fathers explored in survey

Men in Families, edited by Robert A. Lewis and Robert E. Salt (Sage Publications, 275 S. Beverly Drive, Beverly Hills 90212), 1986. \$14.95 (paperback).

Two social scientists at Purdue University with an interest in what men do in families have compiled this 16-chapter survey of the diverse roles played. One of the major themes, what men get out of marriage and parenthood, is addressed from different perspectives: Men as Husbands, Men as Fathers, and Men in Family, Kin and Friendship Networks.

Contemporary men's and women's issues are dealt with in a lucid, even-handed manner by the various contributors. Covered are such topics as why men get married, men's work in the house, husbands' jealousy of their wives' attentions to new babies, parent-child relationships in single-father families, grandfathers and men's friendships. Three chapters specifically explore the situations of black men.

— K.S.



Tape, books teach tots the alphabet

ABC's with Ease — A Wee Bee Total Learning Series, Vol. 1, a reading readiness package consisting of three books and three

Since 1928 Minnie Mouse has been a part of a show-biz team that's as famous for its acting as Burns and Allen were for comedy. Now, almost 60 years later, Minnie has gone mod. *Totally Minnie*, Disneyland/Vista Records and Tapes' newest album, features 10 contemporary tunes that will please as many parents as it will please youthful Minnie-maniacs.

Using recording stars with credits in mainstream rock, *Totally Minnie* is a tribute to the trends of the Eighties. Included are such fast-paced tunes as "Girl Talk," an amusing musical dialogue between Minnie and her old pal Daisy; "Minnie's Workout," a chorus-backed get-fit number; and "Give All You've Got," a song that urges youngsters to "be all you can be."

The album's release kicks off a corporate-wide Minnie push that includes a new clothing line, toys and personal appearances.

— Molly Adler



Computer game is riot of family fun

The Hitchhiker's Guide to the Galaxy, a text-only adventure game by Infocom. Versions available for most computers; \$35 to \$40, depending on model.

The Hitchhiker's Guide to the Galaxy, which Infocom calls a standard-level program suitable for first-time players, is a riot of fun for the entire family (except the under-7 crowd — the puzzles are too frustrating). Map-making skills and a sense of direction are less important here than in some other adventure games, simply because the action is too absurd. Sometimes the game even lies!

This top-selling computer game, based very loosely on the book of the same name, asks you to save your house from a bulldozer and your world from destruction. And yet the game is not violent, merely imaginative. You may go mad helping your child figure out how to get a "babel fish" into his ear so he can understand alien tongues. But it isn't necessary to solve it all to get a great deal of pleasure from playing.

—Susan Perry

Media Reviews

L.A. Parent Magazine

June '86



HUTCHINSON, KS.
NEWS

D. 49,000 — S. 49,000



AHOY!
NEW YORK, N.Y.
M. 110,000

DEC 1 1984

Author buys into hotel while completing book

By United Press International

British humorist Douglas Adams, author of the science fiction spoof "Hitchhiker's Guide to the Galaxy," has indulged in everyone's fantasy.

Adams was forced to hide out in a quaint country inn in Tiverton, Devon, to finish the fourth installment of the "Hitchhiker Trilogy" and complete a computer game based on the series. He spent so much time in the hotel that it started to feel like home.

"So I did the only reasonable thing — I bought into it. It certainly is an expensive way to stay at a hotel."

DEC 1 1983

Up to the point where you catch a ride on a Vagon flagship moments before the destruction of the earth, Infocom's *The Hitchhiker's Guide to the Galaxy* mirrors the plot of Douglas Adams' delightful novel. From then on, you'll interact with the characters and locales of the book in a series of new adventures by Adams. On disk for the C-64, \$34.95; for the Plus/4, \$39.95. Infocom, Inc., 55 Wheeler Street, Cambridge, MA 02138 (phone: 617-492-1031).

The CES Name Game

One of the most notable trends at this year's Summer CES was the spate of names attached to software products—authors' names, brand names, book titles (both new and classic), characters' names, even dolls' names. The amount of cross-licensing seems to have increased exponentially as the rest of the software industry finds its place in the multimedia information/entertainment field that game manufacturers have found so lucrative. In every area of consumer software publishing—how-to, education, personal productivity and interactive fiction—vendors are using well-known names in an attempt to differentiate their products in the minds of dealers and consumers.

Spinnaker Software, for instance, has jumped into the name game with a vengeance. The newly introduced Trillium line of "plot-based graphic adventure games" boasts titles such as Michael Crichton's *Amazon* and Ray Bradbury's *Fahrenheit 451*, while the Windham Classics line brings books like *The Swiss Family Robinson* into the computer era. All the Trillium titles are endorsed by the authors, who in some cases actually participated in the writing. The titles and authors represent only part of Spinnaker's name strategy, however—brand names are the other half, as evidenced by Trillium, Windham, the line of educational software marketed under the Fisher-Price logo, and the Nova imprint science education series.

"In the book business, when people go into the store they look for a title or an author. They don't look for a publisher," said Seth Godin, brand manager for the Trillium line. "But in software they look for a brand. You can't just license titles, you have to build brands."

Marc Blank, v-p for product development at Infocom (publisher of *Zork* and the longstanding leader in the interactive fiction field), had a somewhat different perspective: "We have no real interest in licensing titles," he said. "I'm personally not convinced that licensing titles has anything to do with quality software." Blank does feel that the Infocom brand name is important, however: "Ninety percent of the people who buy our games come back and buy another." However, Infocom is working with Douglas Adams (author of the *Hitchhiker's Guide to the Galaxy* series) on an interactive game, though Blank emphasizes that it isn't just a licensing agreement. Hitchhiking on your IBM?

Imagic also entered the author/title/brand name fray at the show, previewing its Time Travelers series—which will open with a Sherlock Holmes mystery, *Another Bow*, and *The Time Machine*, based on H. G. Wells's science fiction classic—and its new Living Literature line, copublished with Bantam and starting with an "interactive graphics adventure game" based on Bantam's *Damiano* trilogy by R. A. MacAvoy.

Right across the aisle from Imagic was Epyx, which previewed a text adventure version of Isaac Asimov's *Robots of Dawn* as well as *Moreta*, *Dragonlady of Pern*, a sequel to its 1983 computer version of Anne McCaffrey's *Dragonriders of Pern*.

Leaving behind the interactive fiction realm, Epyx also announced a line it describes as Computer Activity Toys: "toys playable on a home computer." The big names in this line are Barbie, Hot Wheels and G. I. Joe.

Nearby, DataSoft had martial artists battling with a variety of lethal-looking instruments to promote its new Bruce Lee martial arts game. Coleco was showing video games using the *Dukes of Hazzard*, *Star Trek* and Tarzan characters, and spy battled spy in First Star's *Spy vs. Spy* game based on *Mad* magazine's comic strip.

Among the biggest news at the show was Atari's introduction of a new machine, the 7800, and of a line of game software

created in cooperation with Lucasfilms of *Star Wars* fame. There were some raised eyebrows about what purpose a new machine served, but few doubted the sophistication or viability of the three-dimensional software. Atari strikes back?

In the "edutainment" field, the name of the game was Muppets. They were ubiquitous, with four different companies showing new Muppets software. Simon & Schuster demonstrated *Kermit's Electronic Storymaker* and *The Great Gonzo in Word Rider!*, two "courses" to teach reading offered under the "Muppet Institute of Technology," "endowed" by S & S. Broderbund demonstrated *Welcome Aboard*, a package designed to teach various computer applications, including word processing, database management, programming and computer-aided design. Sierra Software introduced *Gelfing Adventure*, a junior version of the *Dark Crystal Adventure* game, based on the epic fantasy film *Dark Crystal* by Jim Henson, creator of the Muppets.

The most novel of the Muppets material, however, was a combination of hardware and software. Koala Technologies, in cooperation with Henson Associates and Sunburst Communications, introduced its new Muppet Learning Keys—a child's computer keyboard that has oversized, easy-to-use keys (in alphabetical rather than QWERTY order) and child-oriented function keys such as "go," "stop" and "erase." The keyboard will come bundled with number recognition/counting software from Sunburst, and other software packages are in development.

Coleco had several names attached to its edutainment software, including the Smurfs, the Cabbage Patch Kids, and characters designed by Dr. Seuss and Richard Scarry.

Another big name in the edutainment field was Snoopy, who could be seen strolling the floor in front of Random House Software's booth, drawing in passers-by to try out the new 10-title Random software line, six of which are based on *Peanuts* cartoon characters.

In another Bantam tie-in, Mindscape was demonstrating its new line of *Tink! Tonk!* edutainment software, developed by John Sansever and noted children's book author Mercer Mayer, founders of Angelsoft. Angelsoft's sister company, Paperwing Press, developed and packaged the *Tink! Tonk!* series of books for Bantam.

Character and author names haven't found their way into the personal productivity and how-to areas as much as they have in other fields, but it seems it's only a matter of time. Meca (Micro Education Corporation of America) was offering *Managing Your Money*, an integrated program for home financial planners by Andrew Tobias, author of *The Only Investment Guide You'll Ever Need*, and *The Running Program* by Jim Fixx, a well-known author of running books.

Simon & Schuster has licensed products from widely recognized authorities for home productivity and educational tools as well, translating J. K. Lasser's *Your Income Tax* and *Your Personal Money Manager* to software, along with *Webster's New World Spelling Checker* and Lovejoy's SAT and college preparation guides. Says Frank E. Schwartz, president of the S & S Electronic Publishing Group, "Having the names of recognized authorities on our software will give the products immediate recognition and create a comfort level which makes the purchasing decision easier for the consumer."

And "coming soon" from Broderbund: *What Color Is Your Parachute?*, based on the career change book of that name by Richard Nelson Bolles, developed in cooperation with the author, and to be sold along with the book by both Broderbund and Ten Speed Press, the book's publisher. Job security for the software shakeout?

STEVE ROTH

In the most recent of the Hitchhiker's Guide to the Galaxy series, modestly titled *Life, the Universe and Everything*, Douglas Adams's profoundly incompetent protagonist Arthur Dent finds he's been flung 200 million years into Earth's primordial past, in a part of the world one day to be known as the Islington borough of London, England. Two hundred million years later, it's possible to find Douglas Adams in this very Islington. You go up a narrow alley off Islington Green—an alley which Adams rightly describes as looking like "some thick's sure to set about you there"—you find a door to an apartment where there should be only soiled wooden crates and cracked cobblestone. You are admitted, and find yourself in a modern, spacious, multi-leveled apartment, replete with bar, theatre poster prints, skylight, roof garden, and a six-foot-high yellow toothbrush. The toothbrush leans against a bare white wall, and it looks authentic. Adams is bearily big—once held a job as a bodyguard—sort of pale and soft-looking but with a classic Brit's aristocratic mose, featuring arched nostrils, and a mind like a wildly careening gyroscope. When he talks, he interjects qualifiers parenthetically, and more qualifiers on top of those, and weaves a complex syntax, then brings it all together—and by God, it makes sense. His voice is soft, and despite his jumping mind he's courteous, and listens to tedious anecdotes told by Yours Truly without a visible flicker of impatience.

Adams was born in Cambridge in 1952. He was educated at Brentwood School, Essex, and St. John's College, where he read English. After graduation he wrote for radio and television, as well as authoring, performing, and sometimes directing stage revues in London. He held various odd jobs between the show business gigs, working as a hospital porter, barn builder, chicken-shed cleaner, radio producer and—akin to chicken-shed cleaner—script editor for "Doctor Who." He is not married, has no children, and "does not wish to hear from anymore Surrey real estate agents."

His newest work, in collaboration with John Lloyd, is called *The Meaning of Liff* (that's Liff with two Fs, not Life) and it's a farcical dictionary describing the origin and "actual" meanings of various silly place-names from around England and the U.S. He's also working on a new Hitchhiker's Guide book, so it looks as if the series may be open-ended—and why not? Wodehouse wrote scores of Bertie and Jeeves books, and the queen knighted him for it. Adams took my serious questions seriously, not trying to perform during the interview, and only occasionally glanced at his watch.

—John Shirley

HM: According to my information, you were born in 1943 in Madagascar, the son of a West Indian prince and the wife of a British ambassador—an illegitimate child, you nevertheless rose to be one of Britain's foremost cricket batsmen. You received every honor due the best of that profession before retiring from the sport in 1967 as a result of religious convictions which forbade the use of a cricket bat outside the institution of marriage. Is that substantially correct?

DA: Nearly. There are a couple of details I'd like to correct. . . . You got the century right. Not everyone gets the century right. You were more accurate than many—well, a curious thing happened recently. I had a whole batch of letters from this woman who claimed to have written the first two books of *Hitchhiker* sitting in a bar somewhere in Zambia fifteen years ago! Her letters often seemed to be quite rational, and then suddenly they would sink into two or three lines of rampant paranoia—and then become rational again.

HM: This is your public. We all wrote the books at some point. I myself wrote the second book.

DA: Did you? I liked that one best. You did a good job.

HM: In your real life, before the *Hitchhiker's Guide to the Galaxy* radio series began, you were a member of a sort of comedy club in Cambridge. Other members were John Cleese and Eric Idle.

DA: Yes. *Footlights* Club, which has produced in its day an awful lot of people who went into English comedy but also people who went into broadcasting and theatre generally. The names that spring to mind are Peter Cook, Jonathan Miller, John Cleese, Graham Chapman, Eric Idle—Oxford had their own group which produced Michael Palin, Terry Jones, Allen Bennet, Dudley Moore. I worked for a short time with Graham Chapman, one of the Pythons—but not actually on Python itself—on a number of things, most of which failed to see the light of day.

HM: Did you write anything in the way of fiction before *Hitchhiker's*?

DA: Not fiction, no. Sketches. Doing bits and pieces for the odd sketch show on radio. Having a pretty unspectacular career really. I suppose the eighteen months before *Hitchhiker* were the least spectacular. I was having real money problems, couldn't pay the rent, getting really down and very depressed. I actually went and stayed in my parents' home down in Dorset for awhile, while I worked out what I was going to do next, and

ended up starting the *Hitchhiker* radio play while I was down there. [Note: the radio plays were written first, and the first two books were adapted from them. Then Adams wrote the third in the series from scratch.]

HM: Are you working on more fiction?

DA: I'm going to write one more *Hitchhiker* book. My title for the moment—I'm having arguments with my agent, he doesn't like it—is *So Long and Thanks for All the Fish*.

HM: Some of the series reminds me of S.J. Perelman's travel sketches, the acerbity that he would use in describing exotic places.

DA: (dubiously) Hmm . . . Well I love good comedy writing, because knowing how difficult it is to do, I very much respect those who do it particularly well. And people sometimes say to me, "Do you ever aspire to write a serious book?" And my practiced glib answer to that is, "No, my aspirations are much greater than that, I aspire to write like P.G. Wodehouse."

HM: Arthur Dent seems to me a lot like Bertie Wooster, the archetypal Wodehouse creation. He's used like Bertie Wooster, and his unshakeable but sympathetic denseness resembles Bertie. I assume Wodehouse is an influence.

DA: Yes, he's definitely an influence. But in fact, one of the guides I use when I'm trying to convey the character of Arthur is Simon Jones. Which is not to say that Simon Jones is like Arthur Dent. But he has made the character in his performance so clear to me, I tend to sort of put Simon in his dressing gown there in my head and write what comes from that.

HM: The section of *Restaurant at the End of the Universe* regarding the legions of useless people—hairdressers, management consultants, telephone sanitizers, and so forth—castaway on a hostile world and insisting on a Management Efficiency Committee to deal with the problem of building a fire, is reminiscent of Alice's arguments with the functionaries of Wonderland. Is it a deliberate reference to Lewis Carroll?

DA: No, it isn't actually. Lewis Carroll, curiously enough, I read when I was a little kid, and it frightened me to bits and I couldn't bear it since then. A number of people keep on saying that Lewis Carroll uses number forty-two quite a lot [Note: for the mystical significance of forty-two in the Hitchhiker series, read the Hitchhiker series] and find some significance in that. But if I'd used the number thirty-nine other people would have found references in other people's books for that number, and so on and so forth. As far as children's books are concerned, a much

A TALK WITH DOUGLAS ADAMS

by John Shirley

stronger influence would be *Winn the Pooh*. Because Milne's writing is wonderful—it's easy to read and it's beautifully written, worth having a look at again.

HM: You're now being hyped in the States, as I'm sure you know. How do you feel about that?

DA: Well, what I'd like to be sure doesn't happen—and so far I've managed to resist it—is when the media presentation outstrips the public reaction. That is really what hype is—when there's a sort of credibility gap between what the publicists say and how the public's really responded. But luckily the original public response really came up out of nowhere, and therefore I feel the hype simply kept pace with that. What *would* be terrible would be if the thing had been launched in the first place in a sort of huge great glare of publicity. But it's grown in response to public demand. I'd be nervous if there'd been a lot of publicity on the first book and everyone had said, "Well it really wasn't worth it, was it?"

HM: How would you feel if some group of airheads started a religious cult based on your series? After all, it has a number of mystical/comical joke overtones.

DA: I once sat in a cafe in San Francisco and heard a new religion started at the next table just 'round some poetry this guy had written. On the one hand, yes, I think it would be absurd and ridiculous; on the other hand, I'm no longer surprised at the absurd and ridiculous things people do. I was sitting watching Channel 22 in Los Angeles, an evangelist's program, and it was absolutely frightening—a sort of cross between Dolly Parton and Eichmann. And it's supposed to be religion, but God is hardly ever mentioned—it's all Money and Success and Send Money To This Address and Help Us Pay For These Hairdos.

HM: There seems to be, in your series, a kind of tension between an overwhelming sense of a chaotic universe and a yearning for orderly explanations in life. I mean, you make fun of looking for meaning in life but at the same time you're looking for meaning in life.

DA: Well, yes. Just in order to get by from one day to another in life one has to make certain assumptions about the way the world works. About the way patterns recur. On the other hand there is an immense amount we don't know anything about at all. And the things we take for granted do occasionally break down, and life is terribly cruel and unfair in the most arbitrary way. And you suddenly realize we don't really understand anything about the way we operate or why we're here. In order to really understand anything,

you'd need to know everything—which we can't possibly do.

HM: That's relevant to a bit in *Restaurant* where there's a man in a shack on a deserted planet who allegedly controls the universe—it's never resolved whether he truly does—and he's constantly questioning reality on the basis of the universal subjectivity of everyone's impressions.

DA: That's right, he refuses to accept anything at all as real except those things he whimsically decides to accept.

HM: Does this represent your own viewpoint?

DA: It doesn't represent my view in terms of what one lives by, but it represents something I'm aware of and think about.

HM: I have the impression the man in the shack feels everyone is always very isolated and anytime we can communicate anything that was like what we really meant, it's almost miraculous.

DA: Yes, that's true. We talk about one universe but the universe I live in is the universe as it is revealed to my own senses—which is absolutely subjective—and the universe you live in is absolutely subjective to you. I imagine you in my mind at the moment and you imagine me in yours. But in fact we're talking about two universes.

HM: If you keep on like that you'll give me an acid flashback . . . People and things get killed wildly in all three of the books. There's carnage, and at one point there's a reference to a planet which is used as a billiard ball in a cosmic game of pool, causing billions of inhabitants to die as it's sunk "in the pocket" of a black hole. You're fascinated by death, and you're either salaciously fascinated or you're protesting and very upset about it.

DA: I'm certainly not salacious about it, quite the reverse. No it's not a protest, you can't protest against death.

HM: Yeah, who do you make the protest to?

DA: Yes, "I demand not to die!" Wanton, casual, meaningless death—yes, I do it, like the death of the whale in the first book. I found that sort of moving, actually, the death of the whale, who's just arbitrarily called into existence and has about ninety seconds to work out who he is, what he's doing there, and what his life is all about, before it ends. I don't know why I keep on doing that, the violence. It's partly, I suppose, to engage sympathy for the people concerned. To engage other people's sympathy or to engage mine, I don't know. What I find upsetting is not the violence as you see it in a film like *Straw Dogs*—which I thought was a very good film—but the violence that you get in the average American cop show where by-

standers or people you'd see in the story for a half minute get shot and no more mention is made of them. I think the death of that whale came to me while I was watching an episode of an American TV show called *Cannon* a few years ago. Some guy who was probably one of the henchmen of the baddies got shot and his only function in the story was to get shot! I began to think, "Well, who is he, where did he come from?" He must have grown up and had a mother and father who sent him off to school and were very proud of him, and suddenly he gets shot on the street and no one's even noticed. That sort of mindless, meaningless violence which nobody even notices is what really upsets me.

HM: So in the books you're reacting against the meaninglessness of random violence—

DA: Yes, but I don't want to make that sound like a *statement*. I do get very upset by violence or suffering that people I know go through. I get almost unnaturally upset about it.

HM: There was the episode in one of your books where somebody threw a pebble into the brush which started a chain of events that led to the death of the girlfriend of the guy who innocently threw the pebble.

DA: That goes back to the idea of chaos and order, because everything that happened there happened in a perfectly orderly way, following its own little logical progression, but it introduced a completely random event of unpleasant proportions back into the story. It's one of those things one frequently gets confronted by in life, which is the bad experience, the terrible experience, from which it is impossible to learn anything at all. Given the destruction caused by the randomness in the universe, why do we also have to deal with the phone company? It seems unfair we should do it to ourselves, inflicting suffering via the phone company, when we've already got the natural world doing it to us.

HM: What about the charge that most of the effect in British humor derives from the too-easy device of inserting absurd anomalies—the exotic in the banal background like a Martian stepping out of a refrigerator, which you'd see on Monty Python, or the banal in the exotic, like Italian Bistros in Space as in your most recent book. Isn't that too prevalent in English humor?

DA: No, I think it's too prevalent in life. I think we English notice more that goes on. An example of the banal set in the exotic: Go to Sheridan, Wyoming. We just drove from Los Angeles to New York and the countryside in America is fantastically beautiful—the most beautiful part we happened to see was Wyoming. Then to arrive at Sheridan and find

I was watching an evangelist's program, and it was absolutely frightening—a sort of cross between Dolly Parton and Eichmann.

such an extraordinarily *groty* place—it was inconceivable that people could build a town like that in that setting. Don't they ever look out of their windows? I find that the major difference between the English and the Americans is the Americans lack a sense of irony. Especially after living six months in Los Angeles. It's not the same in New York, of course. Well we went to a restaurant that night in Sheridan, and it was very, very difficult to find anywhere one would actually want to go into. We eventually found this place which didn't have any windows, and it had a really dreadful old stained red carpet, which smelled of old carbolec, and horrible plastic chandeliers dripping all over the place, and some guy playing the electric organ very very slowly and women wearing high heels and ankle socks. We said to one waiter we spoke to—"That scenery out there! The land in which you live is incredible!" And he said, "Oh yeah it's quite nice up there—but have you been to Las Vegas?!" Great.

HM: Americans are obsessed with the artifacts of exploitation and to them that's beauty. Places like Sheridan are the very soul of the country. Were you in L.A. working on the *Hitchhiker* film?

DA: I was working on a screenplay while I was in Los Angeles. It's very difficult to say anything too clearly at this moment, simply because until you're actually in production you can't know what's happening. Or even when you're in production—only when you've finally got the film can you know what it is you're talking about. At this stage I haven't got a version I'm happy with. What we've got at the moment is me trying to meet them and them trying to meet me and they're not being quite happy and then me not being quite happy with it—

HM: American producers?

DA: Yeah.

HM: A venomous breed. Mark my words, five years from now you'll be writing bitter satire about Hollywood producers.

DA: I have started work on the *Hitchhiker* computer adventure game.

HM: What about an animated version of *Hitchhiker*?

DA: I've never been keen on that idea, because my impulse has always been with these fantastical situations to *try*—I don't say I'm always successful—but to try and make them as real and solid and concrete as possible. And I think you're really stacking the odds against yourself if you go into animation. Because it tends to emphasize the fantastical nature of the events. I want the events to be fantastical but to *appear* to be as real as possible.

HM: What about the hieroglyphic versions? Cuneiform? Stained-glass? Comic books?

DA: Comic books? What would I do with comic books? Either I'm going to devote my time to writing stories for comic books, which I don't want to do, or go hand it over to somebody else. I don't want to do that.

HM: So you like to maintain control over *Hitchhiker* projects?

DA: Oh yeah. But on the screenplay I have what is known as "consultation rights," which is not the same as artistic control. Frankly you have to be Warren Beatty or someone to get artistic control.

HM: Do you read science fiction?

DA: Not very much. I've got piles of science-fiction books next door largely because [sighing] people keep on giving them to me. The best ones I've enjoyed tremendously, like *A Canticle For Leibowitz*. And one of the people I came across is Robert Shekley, who is tremendous. When I read a collection of Robert Shekley stories for the first time I really felt my nose well-and-true put out of joint because I thought, "This is precisely what I wanted to try to do and he's done it a great deal better."

HM: How do you feel about drugs?

DA: I'm a clean-living boy. I used to occasionally smoke a little dope. Half a dozen times a year. I meet people who say, "Hey, what are you on when you write that stuff?" You can't write well unless you're under control. Particularly writing fantasy.

HM: The scourge of the universe in *Life, the Universe and Everything* were the people of Krikkit, who were so incredibly xenophobic and ultraprovincial they wanted to obliterate the whole universe so they could have their isolated idyll undisturbed—

DA: The idea behind that was to create a race of villains whose behavior was utterly villainous by the standards of anybody else, but according to their own precepts they are behaving well, behaving decently, behaving morally.

HM: So villains are never completely villainous if you see things from their viewpoint. Is that the message here?

DA: Oh, I don't think there's a message—

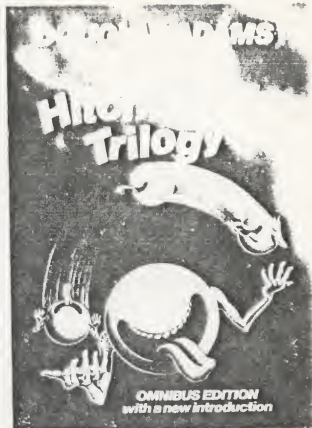
HM: I insist on finding a message in it!

DA: Very well. That's a message, then.

HM: Anyway, your books are therapeutic. When you make great humor out of the senseless patterns of random violence in life, you make life more acceptable and tolerable, because you make it possible to laugh it off.

DA: Yes, I recognize that as being at work in my books.

HM: Thanks for that therapy. And the ordeal is now over. Thanks, Mr. Adams.



Douglas Adams. If your books sold like his you'd be smiling, too.

I meet people who say, "Hey, what are you on when you write that stuff?" You can't write well unless you're under control. Particularly writing fantasy.

Books



Douglas Adams hitchhikes across deep space for the fourth time in 'So Long, and Thanks for All the Fish'; the collected plays of Sam Shepard; earth in the 35th century; Mario Puzo continues the 'Godfather' saga; cop stalks killer, and vice versa, in 'Giltz'; a grand inquisitor of the literati; big noise from a quiet author.

Galactic Gag Man

Douglas Adams travels the universe almost as much as the characters in his "Hitchhiker's Guide to the Galaxy" books. Take, for example, his schedule for just two weeks last month. He leaves Los Angeles after working for a week on a film treatment of "Hitchhiker." For two days he's in Maryland, giving readings at Montgomery College in Rockville and the University of Maryland. On to New York for two days of brainstorming with Henson Associates (the Muppet people) for a hush-hush TV project. Then Oberlin College in Ohio for a reading. Two days later, it's a press conference in New York for the new "Hitchhiker" home-computer game, followed by game promotion the next day in Las Vegas and in San Francisco two days after that. Finally, back to his native England for three weeks of promoting his new book, "So Long, and Thanks for All the Fish." No wonder he can only squeeze in an interview while he's having breakfast at 8 a.m. When does he sleep? "That's the problem," says a barely awake Adams. "I don't have time to sleep."

Adams's talent for warp-speed outer-space wit has spawned an enormously profitable "Hitchhiker" industry. First done as a BBC radio series in 1978, "Hitchhiker" has become a recording, a TV series, a number of theatrical productions and a movie to be directed by Ivan ("Ghostbusters") Reitman. The "Hitchhiker" game, just out, is a text-based adventure in which the object of the game, says Adams, 32, "is to find out the object of the game." The first three "Hitchhiker" books—"The Hitchhiker's Guide to the Galaxy," "The Restaurant at the End of the Universe" and "Life, the Universe and Everything"—have all been best sellers, with a total of over 7 million copies in print. "So Long, and Thanks for All the Fish," which comes out next month, seems certain to do as well. In a typical bit of Adams tongue-in-cheek, the dust jacket for "Fish" describes it as the "fourth book in the 'Hitchhiker's Trilogy.'"

From the beginning, the "Hitchhiker" books have delivered headlong action on a cosmic scale. In the first, the Earth gets



Adams: Back to earth after conquering the universe with warp-speed science fiction

blown up after less than 35 pages, and Arthur Dent, a real schlemiel of a hero, escapes the destruction and begins to carom about the universe from one tight scrape to another.

Adams's relentless sense of humor often springs from setting earthly foibles in an extraterrestrial context. In "Restaurant," he describes the hangover Dent gets after traveling via a matter-transference beam: "Any form of transport which involved tearing you apart atom by atom, flinging those atoms through the sub-ether, and then jamming them back together again just when they were getting their first taste of freedom for years had to be bad news."

In the new book, Arthur Dent returns to an Earth that looks remarkably the same way it did before it was blown up, except for the mysterious absence of dolphins. (The title is a goodbye message from the long departed aquatic mammals.) Dent works diligently to find out what happened to his native planet, with the help of a like-minded Earthwoman. Only at the novel's end do they blast off together in search of "God's Final Message to His Creation." Like the previous three books, Adams saturates the story with bizarre characters and absurd situations. Rob McKenna, for example, is a lorry driver who becomes famous as the "Ram God" because it has rained every place he has been for the past 15 years. Unlike their previous "Hitch-

hiker" books, "Fish" concentrates on one planet—and a familiar one at that. And, for the first time, Adams makes Dent a well-rounded character rather than a galaxial Keystone Cop. The pace of "Fish" is less frenetic; at times, it's even lyrical. In comparing this novel with his earlier ones, Adams observes, "When I wrote about fantastical things going on in other worlds, I made them seem as real and concrete as I possibly could. Now that I've come back to Earth, everything has taken on a strange kind of dreamlike quality. And I'm at a loss to explain that."

Adams has always had trouble settling down to write. "I try and avoid it if at all possible," he says. "The business of buying new pencils assumes gigantic proportions. I have four word processors at home and I spend a lot of time trying to decide which one to work on." But when Adams finally decides to write, he decides to write. "Fish" was written essentially in three weeks this fall, after Adams's English publisher booked him into a hotel and baby-sat him. His favorite, "Restaurant," took a month. "Writing comes easy," he explains. "All you have to do is stare at a blank piece of paper until your forehead bleeds."

In the near future, Adams won't have to suffer this ordeal. Through early 1985 much of his time will be taken up with promoting "Fish" and finding a moment to get married. He doesn't yet have a firm concept for his next book, but he insists that it won't be sci-fi. "I've never been a science-fiction buff. I have a house full of the books, but only because people are always giving them to me," Adams confesses. "I consider myself largely a comedy writer. But even though I protest that I'm not a science-fiction writer, I find that science-fictional elements continue to creep in on the side." Adams also professes that "Fish" is his last "Hitchhiker" book. But die-hard fans can take comfort in his recollection that "I never thought there would be a third or fourth book, either."

RON GIVENS

"Michael Corleone stood on a long wooden dock in Palermo and watched the great ocean liner set sail for America. He was to have sailed on that ship, but new instructions had come from his father." —From Maria Puzo's new "Godfather" book, "The Sicilian"



Shepard: The pop profundities of horse opera and rock

Shepard: Rough Read

Because of "The Right Stuff," in which he played pilot Chuck Yeager, and "Country," in which he played farmer Gil Ivey, Sam Shepard is known by most as a movie star. But Shepard, 41, has been called the pre-eminent playwright of his generation—and even the best American dramatist now writing. Since his first play, "Cowboys," was produced when he was 19, he has won 10 Obies and a Pulitzer Prize. Michiko Kakutani of The New York Times says he has "put forth a vision of America that resonates with the power of legend." The Village Voice's Ross Wetstenson says he has "altered the conventions of theater as radically as Brecht or Beckett." And so on. When the flannel-shirted Shepard (né Samuel Shepard Rogers) fixes that intense stare on you from

the cover of his new collection ("Fool for Love and Other Plays," published this month by Bantam), remember: he's not just another craggy face.

Fuss: Shepard's admirers—that is, almost everybody—testify to his power to move theater audiences. But readers may wonder what the fuss is about. The "legend" in which Shepard traffics is the pop profundities of horse opera and rock-and-roll sainthood that have already been plumed by too many filmmakers and rock critics. When rodeo cowboy Eddie in "Fool for Love" is reduced to lassoing the bedposts in a seedy motel room, we're supposed to sense (according to the book's introduction) "the decline of the Old West." In "Cowboy Mouth," Cavale (first played by punk-rock poet Patti Smith) fantasizes that "the rock-'n'-roll star in his highest state of grace will be the new savior . . . rocking to Bethlehem to be born." But the Old West has been in decline

since Buffalo Bill, and rock messiahs haven't been taken seriously (even by rock critics) since Elvis Costello. For someone at the cutting edge, Shepard (as the hackneyed reference to Yeats shows) can be a little quaint: these plays, with their enigmatic action and improbable characters, really aren't much different from the "absurdist" plays of the 1950s. For all his characters' trendy talk of Mick Jagger and Barbara Mandrell, Shepard may finally be remembered as the last of the beat generation. He even prefaces "Angel City" with a note advising actors to approach their parts "in terms of collage construction or jazz improvisation." Like, wow.

DAVID GATES

Earth: A.D. 3414

Philip José Farmer has never been as successful as Frank Herbert or J. R. R. Tolkien in reaching readers outside the science-fiction-and-fantasy subculture. But to insiders, Farmer is like Henry James—a writer too good for his polloi. Critic Leslie Fiedler—a dabbler in the genre himself—once called



Farmer: Son of "Riverworld"

The Washington Post

Style

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Douglas Adams, author of "So Long, and Thanks for All the Fish."

Thumbing His Way To Success

Author Douglas Adams
Continues His 'Hitchhiker' Epic

By Damon Howe
Staff Writer of The Washington Post

Just when you thought you'd read the final installment of "A Hitchhiker's Guide to the Galaxy" . . . Or seen the final TV repeat episode . . . Or heard the last radio show . . . Or spun the final record album . . . There is more. True to amoebic form, the Hitchhiker story will reproduce itself as a movie, is available as a home computer software game and, this month, the final book sequel "So Long, and Thanks for All the Fish," will be in the bookstores. Is there no limit?

"Well, we don't have a braille version and we don't have 'Hitchhiker's Guide' dental floss," says Douglas Adams, the source of this meandering science-fiction mock-epic. In town to read excerpts from his works to college audiences, he is trying to confirm his 6-foot-5 body behind a small Ramada Hotel breakfast table, lost somewhere in the outer space of Rockville. He is just back from the sonosphere known as Los Angeles, where he has been negotiating the film project with Ivan ("Ghostbusters") Reitman, who has bought the option on the rights.

Progress on the film is perceptible to the human eye. The biggest hurdles are finding a script we can all agree on and a director who can cope with the technical effects [yet] go easy on reticent, sound-*ful* special effects . . . also if he could be English that would be good as well," says Adams, who is and looks English—although Sid Caesar, observing an over-the-top, awkward but mannerly British schoolboy, dressed in jeans and leather jacket.

The film, which begins production early next year, is the crowning glory of the "Hitchhiker" phenomenon, which has taken the form of radio serializations, a record album, a book with three sequels ("So Long," being the third sequel), stage adaptations (including a version that had the audience sitting in a circulating hovercraft) and a BBC television series. For the insatiable cult followers, there is the aforementioned software program—in which you can participate as Arthur Dent, one of the story's characters.

Curiously, the American audience sees the "Hitchhiker's Guide" as being very English," says Adams, who seems to enjoy observing the varied reactions to "Hitchhiker" with a kind of enigmatic benevolence. "And the English audience actually sees it, to quite a large extent, as being quite American. So it exists somewhere out in mid-Atlantic."

He admits to having done "pretty well" by all this. He lives in a 10-room flat in London, is dating a London barrister (too busy to get married just yet) and

See ADAMS, C11, Col. 1

ADAMS, From CI

Certainly well enough to hire a secretary. He winks about the secretary, with the inbred British fear of seeming too big for one's boots. The secretary is not there because he wants to appear a big shot, he emphasizes, but merely to allow him to write undisturbed and "shield me from all the people who can't do their jobs properly."

51

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Take the yogurts, for example.

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WILLIAMSON, DORIS

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Mouglas Adams

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Books

Earthbound

SO LONG, AND THANKS
FOR ALL THE FISH
by Douglas Adams
Harmony; 204 pages; \$12.95

In ancient days, before the advent of the Sorth of Bragadox, when Fragilis sang and Saxaquine of the Quenelux held sway, Arthur Dent awoke one morning in his modest home west of London to learn from a visiting extraterrestrial that the earth was about to be demolished. It had to make way for a hyperspace bypass. What happened next is too horrible to recount, but several hundred thousand inhabitants of the planet earth are familiar with the tale. That is a conservative estimate of the audience for Douglas Adams' 1979 luna-



Douglas Adams

tic masterpiece, *The Hitchhiker's Guide to the Galaxy*, a 1980 sequel, *The Restaurant at the End of the Universe*, and a 1982 sequel, *Life, the Universe and Everything*. The Hitchhiker's Trilogy, which began as a radio serial, has grown to embrace a television series, record albums, several theatrical productions and a computer software game. As a result of all that furious merchandising, Adams, 32, a 6-ft. 5-in., former television script editor (*Dr. Who*), has become a cult figure at colleges throughout the galaxy. So *Long, and Thanks for All the Fish* is billed, with impeccable logic, as the trilogy's fourth volume. It is the looniest of the lot.

Fish chronicles the return of the shy, self-effacing Dent to his home planet after a successful demolition-eve escape. He has spent the intervening eight years hitching rides on passing spacecraft, snacking at duty-free shops on distant planets and encountering such diverse creatures as a lost tribe of ballpoint pens mislaid by former owners, and a race of marketing executives who, despite 573 committee meetings, have still not discovered the wheel ("All right, Mr. Wise guy... you tell us what color it should be").

To Dent's surprise, earth has somehow escaped destruction, but all the dolphins have mysteriously disappeared. The book's title, in fact, is their farewell message. He sets out to find them, making new friends, notably a lady whose feet do not quite touch the ground, and re-encountering old ones, like Ford Prefect, hard-drinking correspondent for the *Hitchhiker's Guide*, a 6 million-page Baedeker of the cosmos. Prefect is still updating his entries; for instance, rediscovering a New York City river "so extravagantly pollut-

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B8

Books

ed that new life forms were emerging from it spontaneously, demanding welfare and voting rights."

This is an uncharacteristically earth-bound performance for Adams, who until now has needed the limitless expanses of the universe to let him leap backward and forward through space, time and meaning. Still, *Fish* is the best evidence yet that Adams is not simply a funny sci-fi writer but a bomb-heaving satirist. Consider the spaceship that lands in central London, demolishing Harrods and disgorging a robot that demands, "Take me to your Lizard." On its world, Ford Prefect explains, "the people are people. The lizards are lizards. The people hate the lizards and the lizards rule the people." The system, he says, is called democracy. But why do the people vote for the lizards? "Because if they didn't vote for a lizard, the wrong lizard might get in."

The book ends with the discovery not of the dolphins but of God's Final Message to His Creation, which is about as definitive an ending as any author could invent. Does this mean that Adams may now be too busy creating screenplays and interactive computer software to write yet another sequel? He and his publishers are silent as the South of Bragadox on that question. Yet Adams did begin the series on a note of finality—the destruction of the earth—and Arthur Dent still enjoyed a few quadrillion light-years of travels. Besides, where in the history of the universe is it written that a trilogy must contain only four volumes?

—By Donald Morrison

Best Sellers

FICTION

1. If Tomorrow Comes, Sheldon (1 last week)
2. The Life and Hard Times of Heidi Abramowitz, Rivers (3)
3. The Talisman, King and Straub (2)
4. Thinner, Bachman
5. So Long, and Thanks for All the Fish, Adams (5)
6. The Sicilian, Puzo (4)
7. See You Later Alligator, Buckley (10)
8. Glitz, Leonard (7)
9. Love and War, Jakes
10. The Finishing School, Godwin (9)

NONFICTION

1. Iacocca: An Autobiography, Iacocca (1)
2. Weight Watchers Quick Start Program Cookbook, Nidetch (5)
3. Citizen Hughes, Drosnin (8)
4. Loving Each Other, Buscaglia (2)
5. Women Coming of Age, Fonda (3)
6. What They Don't Teach You at Harvard Business School, McCormack (6)
7. Nothing Down, Allen (4)
8. The One Minute Sales Person, Johnson and Wilson (7)
9. The Frugal Gourmet, Smith (9)
10. Pieces of My Mind, Rooney

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Douglas Adams

John Thumack, The Boston Globe

In 1978, Douglas Adams, a 24-year-old graduate of Cambridge University, began writing a BBC radio serial. It was called *The Hitchhiker's Guide to the Galaxy*, and it quickly attracted a cult following. In the years since, Adams has expanded the project to include four books, a TV series, two records, a stage show, and a computer game. We spoke on a balcony overlooking the lobby of the Hyatt Regency Hotel in Cambridge.

1. Do you ever regret, for plot purposes, that you blew up the Earth early in the first book?

Yes, but it just seemed to be too good a joke not to do. But it has been a problem. Right at the word "go," I got rid of the framework which I would normally share with the reader. So since then, I've had to invent absolutely everything.

2. Are you a fan of classic science fiction, like *Dune*? I've read *Dune* and some other obvious ones, but I'm not really a science-fiction buff.

Largely I find — and this is hardly news — that an awful lot of it is just not well-written. I do have an incredible number of science-fiction novels at home, because people keep giving them to me. I've read the first 20 pages of most of them.

3. You are always described as having a cult following. Do you think that's true?

Not really. Somebody once said that a cult is what happens when everybody goes out to buy a book, each of them thinking that they're the only one who knows about it. But the *Hitchhiker* books have sold about seven million copies. And that ain't a cult.

4. Your publisher sent out a list of 10 "suggested interview questions." Did you come up with these?

Well, the publisher says, "We've thought of some areas, and are those okay areas?" But I kind of get fed up with being asked, "Where did you first get the idea for the *Hitchhiker* series?" Actually, I now have a sort of practiced reaction to being asked that question, and that is to scream very loudly and lunge with a knife.

5. Are you embarrassed to come from the same country as Benny Hill?

Oh, yes. In England, for years, it seemed



"We have a major national resource in England — irony — which you take for granted until you find a place where they haven't got any."

almost as if he was dead. You know, he was a has-been comic. But then his shows started to run again on TV, obviously with rather large budgets, and no one could work out what was going on. And then the rumor got around that he'd become a star in America. And no one could believe this. And now that I've seen it, I still can't believe it. I mean it's just such absolute schlock.

6. Why did you decide to do a computer-game version of *Hitchhiker*?

At first, all I knew about computer games were those games where you shoot down spaceships and pursue little aliens around mazes. But, really, I didn't have either the interest or the hand-eye coordination for those. But then I got a computer, and slowly I began to get seriously hooked. Then I happened upon the games by Infocom, and I immediately saw that these were different. I felt at home.

7. Which games were you impressed with, in particular?

The one I spent a lot of time with, and actually solved, was *Suspended*, by Michael Berlyn. And that's the only one I've actually solved. Most of the other games I've sort of dipped into, because once I got the hang of it, I was more interested in writing games than with playing them.

8. Didn't you work on a project with

Atari?

Yes, briefly, before everything there went down the drain. They were kind of interested in doing some sort of game, so I would go up to their headquarters, in San Jose, for a meeting with a few people. And it would go terribly, and everybody would be very pleased, and then a couple of days later I'd read in the paper that all the people that I'd talked to had been sacked. Then a few weeks later I'd have another meeting with another bunch of people, and it all looked terrific and great, and then the next day I'd read that they'd all been sacked. So after a while I just got bored with it and started talking with somebody else.

9. Do you plan to continue working with computers?

Definitely. I really enjoyed working on this game so much. I feel that it has sort of given me a whole new lease on life. There was a stage, about a year ago, when I felt that, well, I've had all these successful books, and I was going to have to write more books — which is good, let's not knock it — and then maybe movies or TV. I had all of these things to do. But still, I kind of felt like the 6-year-old kid who says, "Mommy, I don't know what to do." Then I got involved with computers, which suddenly seemed to be one of the most extraordinary resources for imagination. I've just become totally engrossed, and now there seem to be more things to do than I could possibly encompass.

10. I know that you were a member of the theater group the Footlights Club at Cambridge University. Did that have a big influence on your early career?

Well, it's not so much that being a member of Footlights gives you a guaranteed entrée into show business, which a lot of people kind of assume simply because so many people have come out of it. The reason why so many people of that type have come out of it is because they've gone into it. Certainly in my experience, when I was deciding on what kind of university career I was going to have, I wanted to go to Cambridge because I wanted to do Footlights — mainly because I knew I had a reasonable opportunity to meet people of like mind. It's not so much that it guarantees you anything once you get there. It's just sort of a rallying flag.

Continued on page 16

Twenty-one

CONTINUED FROM PAGE 2

11. Who are the famous alumni of Footlights?

Let's see: Peter Cook, John Cleese, Graham Chapman, Eric Idle, Jonathan Miller, Peter Hall, Trevor Nunn, and most of the heads of the major television departments in England. It's pretty pervasive in English TV, actually.

12. Before you wrote *Hitchhiker*, did you really work as a bodyguard for Qatar's royal family?

Just briefly. I sat outside their hotel room for 12 hours a night while they watched television. It wasn't difficult — you stand up, sit down, open a door, close a door, you bow. And if someone comes along with a gun or a hand grenade, you run away.

13. Who were your heroes growing up?

Pretty much the Beatles.

14. Any Americans?

As far as American musicians are concerned, Paul Simon. I learned to play the guitar by listening to his records. I was always a great admirer of his music, and then once when I was in New York I decided I'd really like to meet this guy. So I was put in touch with one of his aides, and the guy phoned me up and said, "I'm sure we can fix this up. No problem." And we chatted, and it was very pleasant, and then at the end of the talk he just said, "Oh, by the way, one thing I have to ask you: How tall are you?" And I said, "I'm 6-foot-5." And he said, "Sorry, forget it." From that moment, I began to feel not quite the same way about Simon.

15. You've recently been traveling in Australia. How did you like it?

I loved it. It was like what I expected California to be like. I mean, I hated California. I lived for seven months in Los Angeles, and I could not bear it. But Australia seemed to be what California ought to be like, in that it was just full of a lot of energy, enthusiasm, sun, and sea. And it's still at the point where people still have real energy and enthusiasm. It hasn't been sort of corrupted into just status, money, and power.

16. Why didn't you like California?

Because we have a major national resource in England, which you kind of take for granted until you find a place where they haven't got any, and that's irony. Actually, conversations become very difficult after a while, because people will say the most extraordinary things, and then you realize that that is precisely what they mean, nothing more or less. It's just so relentlessly superficial.

17. Do you think there are major differences between British and American humor?

People talk a lot about the differences, but I think they're more apparent than real. I've discovered that the people who tell you that the American audience doesn't respond to English humor tend to be the TV producers who feel that they've created the American taste; i.e., they've told the American public what to laugh at. If you watch the sort of less-good American TV, for example, you get all these shows that are full of jokoids, instead of jokes.

18. What is a jokoid?

Well, somebody will say something in a particular tone of

voice. Then there'll be camera shots of reactions from other members of the cast who do a take. Then they push the button for the laugh track, and then your trained audience laughs. They don't know quite why, but they know that something funny has supposedly happened. That's a jokoid.

19. Are you planning any more *Hitchhiker* books?

I'm going to leave *Hitchhiker* alone for a bit and go and do other stuff. I'm primarily a comedy writer, and I think now, when I write *Hitchhiker*, so much of my energy has to go into finding ways not to repeat myself and not going stale. It's like when your garden is full of snow, and it's all footprints now, and you've got to find bits that you haven't walked on. So I'm anxious to start with a completely fresh sheet of snow and do something new. That's not to say that it won't be possible to come back to it after a while, after a fresh snowfall.

20. What projects are you working on now?

I'm working on a draft of a screenplay for *Hitchhiker*, and a project with the Muppets — to promote computer literacy

— which has been a real pleasure. The [Jim] Henson organization is full of the nicest possible people, doing the silliest possible things. It could not be more delightful, because they've actually kept hold of what they started with. They've protected it all the way up, which is a difficult trick.

21. Do you think you'll continue to write in the science-fiction genre?

I'm going to try and not do science fiction, but it tends to kind of creep in a little bit, because I have this tendency to exaggerate wildly. That's where it came from in the first place. A guy gets his house knocked down, and what's the cap? Well, the Earth then gets demolished for exactly the same reasons. I was just making the point that he's having a really bad day. And once you've done that, of course, once you've cleared the Earth out of the way, well, either you're doing science fiction, or the story is suddenly finished. So every time I try to think of an idea that isn't science fiction at all, I fiddle with this and that, and suddenly there are science-fiction bits getting in there. So maybe I shouldn't fight it too much. •

January 20, 1985

DOUGLAS ADAMS

The creator of "Hitch Hiker's Guide to the Galaxy" & "The Restaurant at the End of the Universe" comes down to Earth for a little alien chit-chat

BY SUSAN ADAMO

Beneath Douglas Adams' tall, tame exterior is an unstoppable vitality. At 29, he has already created a universe where an infinite number of monkeys work out scripts for *Hamlet* and lab mice are "hyper-intelligent, pan-dimensional beings."

Such is life in *The Hitch Hiker's Guide to the Galaxy*, his chef's i lend of comedy and science fiction which, in many forms, has delighted British audiences and which arrived on the American shore this year as a radio series and fast selling novel. Adams' first inkling of this strange world came, appropriately enough, while he was hitchhiking through Europe.

"The title came to me years ago just before I went off to University.* I had a copy of a book called *Hitch Hiker's Guide to Europe* which I'd carry around with me, which was a useful book. And I remember lying drunk in a field in Innsbruck one night....

"I sort of laid down on the ground and stared up at the stars and it occurred to me then that somebody ought to write a hitch hiker's guide to the galaxy. The thought didn't come back to me for years afterward.

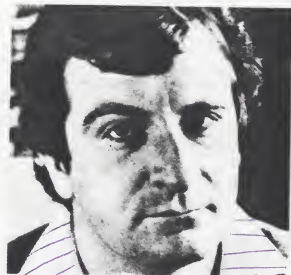
"I suppose for some time after I became a writer," Adams says, "I just thought that science fiction would be a good vehicle for comedy. It took me a long time actually to convince anybody else of this and I tried it in all sorts of forms and guises. It wasn't until I suddenly remembered this title [*Hitch Hiker's Guide*] and put it together with the more general aspects of the idea that the thing actually started to come together. It started out in radio...."

"The Ringo Starr Show"

Before it came together, Adams made several attempts at creating a successful combination of science fiction and comedy—some of them in collusion with *Monty Python's* Graham Chapman.

"We were once commissioned to write a one-hour American TV special for Ringo Starr and that was a science fiction/comedy show and the working title [when it was dropped]

*Cambridge University where Adams was a member of "The Footlights," a student group which helped launch numerous British comedy writers and actors.



SF/comedy writer Douglas Adams.

ped) was, rather originally I thought, *The Ringo Starr Show*. Yes," Adams laughs, "it took us some time to come up with that one."

Adams also teamed with John Lloyd, who later catapulted into television comedy history as producer of Britain's top-ranked TV show, *Not the Nine O'Clock News*. They collaborated on a film treatment for the Robert Stigwood Organization.

"We worked on this film treatment for quite a while and everything seemed to be going very well. Then, the Stigwoods finally dropped it for three reasons—one of which is 'Who is Douglas Adams?', the second of which is 'Who is John Lloyd?' and third, they really didn't think there was any market for science-fiction films which is a curious thought."

Disheartened after a succession of short-lived jobs which included directing a play and guarding a royal Arabian family, Adams retreated to his parents' home in Dorset, England, where, against a backdrop of seclusion, *Hitch Hiker's* began its chain of multi-births.

Briefly, the story he created is about an electronic book also named *The Hitch Hiker's Guide to the Galaxy*. According to the (fictitious) novel's prologue:

"...the *Hitch Hiker's Guide* has already supplanted the great *Encyclopaedia Galactica* as the standard repository of all knowledge and wisdom, for though it has many omissions and contains much that is apocryphal, or at least wildly inaccurate, it scores over the older, more pedestrian work in two important respects.

First, it is slightly cheaper; and secondly, it has the words *DON'T PANIC* inscribed in large, friendly letters on its cover."

Ford Prefect, from the planet Betelgeuse (pronounced "beetlejuice"), is *Hitch Hiker's* "roving reporter" who, with the aid of an electronic thumb and towel, travels the Universe updating and supplementing the *Guide's* entries. Prefect saves Arthur Dent moments before Dent's home planet, Earth, is vaporized by alien spacecraft paving the way for an intergalactic freeway. *Hitch Hiker's* is the story of that rescue and Dent and Prefect's subsequent adventures, which include a hitch on the *Heart of Gold*—a starship powered by Improbability Drive, with its crew of Zaphod Beeblebrox, (the two-headed, ex-hippie president of the Universe) his girlfriend Trillian (nee Tricia McMillan) and the ever-droning, totally depressed Marvin the Paranoid Android. Everybody ends up at The Restaurant at the End of the Universe (the title of *Hitch Hiker's* sequel novel) but not until "The Question of Life, the Universe and Everything" is entered into the computer called Deep Thought.

"When I was writing the first of *Hitch Hiker's* down in Dorset," Adams reveals, "I would leave notes to myself to find later, saying, 'If you ever get the chance to do a proper, regular job—take it. This is not the occupation for a growing healthy lad.' I'd find another note under that saying, 'This is not written after a bad day. It is written after an average day.'"

When he's writing, Adams admittedly aligns himself with the paranoid Marvin. "It's a terrible business, it really is," he says earnestly. "You're sort of stuck in a room by yourself for hours on end, just trying to believe you're not hopeless, actually. You know, I've done it so far and it's worked so far. People have liked it and it's been alright. But, you look at the piece of paper and you can't think of anything to put on it and—You've got something! Then you read it, say 'God, that's awful! And you cross it out and you sort of keep this up for hours and it's pretty demoralizing until, suddenly, you get on a streak. And, that doesn't happen very often. Pathetic business," he laughs. "It really is."

While waiting for BBC Radio 4 to accept *Hitch Hiker's*, Adams sent a copy of the first script to Bob Holmes, then story editor of *Dr. Who*. The two met, discussed potential storylines and another wait began.

"I was getting pretty nervous and suddenly, in the same week, I was commissioned for the whole series of *Hitch Hiker's* plus a commission to write four episodes for *Dr. Who* (*Pirate Planet*).

"Really, from that moment, which must have been late 76-77 until the end of 1980, I didn't have a day off. I mean," he shrugs, "it was sort of panic-time continually."

Adams describes working on the radio series as "small and handleable" and a "very intimate" way of making shows.

"I was the only person who knew actually what I intended and what it was meant to sound like so I was very heavily involved in the production. The producer (Geoffrey Perkins) was very tolerant from that point of view which not all producers would be. Some producers tend to be very defensive, protective of their jobs.

"The first two shows took an *immensely* long time to make because we were dealing with techniques that none of us knew about or how to set about making. Then, this sort of system evolved on how to make it. After a while, I took more and more of a backseat simply because now everyone knew how to do it. But, I was still always there just sort of putting my own in and making trouble."

Adams does confess to a few close calls at the BBC radio studios and to stretching studio protocol if just a bit.

"There was a long sound effect in episode two [of *the Heart of Gold* going into Improbability Drive] which took us two days to do... which is totally unheard of at the BBC because, at the BBC on the whole, a standard radio comedy show will tend to be rehearsed in an afternoon, recorded in front of an audience that evening and edited the next day and that's it.

"There were questions delicately being asked about *what in the hell we thought we were doing*," Adams says, "taking over studio after studio; editing channel after editing channel; hours and hours and hours; days and days. If we hadn't come up with the goods at the end of it, our heads would be rolling. But luckily, it turned out okay." So well, in fact, that the BBC rebroadcast the series four more times, while approving production of a second one.

"I was terrified of doing the second series because the first time around it was only mine in my private little world writing this thing and the second time around it was really all the eyes of the world upon you. It was like running down the street naked trying to write this stuff," Adams says flatly. "I just kept putting it off and putting it off and letting other things get on top of me. Eventually, the department heads were getting a bit stroppy because they wanted to know when in the hell they were going to get the series."

To add to this mad dash, Adams had simultaneously accepted the job as *Dr.*

Who's Story Editor while producing yet another radio program. ("Black Cinderella Two Goes East"). At one point, he committed himself and the cast and crew of *Hitch Hiker's* to put out a show a night for five consecutive evenings—a schedule that made the color fade from producer Perkins' face.

"He knew how slow I was being and he just didn't think I'd get it done," Adams says. "But we went into production with me being actually just a couple of lines ahead of the cast in the writing," he admits with a broad smile, adding, "In the last program, literally, they were recording one scene whilst I was in the next room writing the next one."

The atmosphere at *Dr. Who's* production offices wasn't much more relaxing. Adams explains, "The crazy thing about the show, one of the things which led to my feelings of frustration, was basically doing 26 episodes a year with one producer and one script editor. It's one hell of a workload. I mean, it's not like any other drama series. Say, you're doing a police drama series. You know what a police car looks like and you know what the police station in the area looks like; you know what the streets look like, what burglars, criminals do. With *Dr. Who*, with every new story, you have to reinvent totally but be consistent with what's gone before. Doing 26 shows in one year, when each one has to be totally new in some extraordinary way, was a major problem. And there's no money to do it with. I mean, in real terms, *Dr. Who's* budget has been shrinking. Somehow or another, you have to keep up with the goods. Twenty-six a year is *too many*. I was doing that and also writing *Dr. Who* and also writing *Hitch Hiker's*—both the radio and book at the same time and I was going out of my tiny mind. I really was. So, I've slowed down a bit now."

The TV Series

When STARLOG spoke with Adams, five episodes of the *Hitch Hiker's* TV series had been aired in England with the final show just four days away from being broadcast. Adams is "very pleased" with the finished product and the enthusiastic response he's received.

"I think one of the challenges of it, what has made it really work, is the fact that it is so impossible to transfer from radio to television. That is, it actually set so many problems and we had to find creative answers to all those problems in a way you wouldn't have to if you were writing a show like that or something similar for television immediately...."

"To a certain extent, the medium dictates the style of the show and transferring from one to the other means you're going against the grain for the whole time. It's the point where you go against the grain that you come up with the best bits. So, it's actually turned into a very rich show. The bits that were the easiest to transfer were actually the least interesting bits of the TV show. But, there are some *terrific* things."

A central role in the radio series is the narrator who reads pieces of the *Guide* and cites Universal history. Transferring this part to

television posed a problem since the obvious choice of going with a "verbose narrator" on screen didn't excite Adams.

"Eventually, we came up with the idea of using read-outs from the book itself done in computer graphics form and actually supplying with the computer graphics a great deal of additional information. So, you get little drawings, diagrams, flashing out and all the words that the narrator is saying, plus further expansion—other little details and footnotes—all coming at you from the screen. I mean, you just can't keep up with it."

"I like the sort of program where, when you get to the end of it, you feel you didn't get it all. There are very few programs like that. There's so many programs that are half-an-hour long and at the end of it you're half-an-hour further into your life with nothing to show for it. If you actually feel you didn't get it all, I find that stimulating."

Another imaginative answer resolved the problem of portraying the two-headed Zaphod Beeblebrox, played by actor Mark Wing-Davey. The special effects department constructed a radio-controlled head molded from Wing-Davey's "own personal head," Adams explains, which had the capacity to move right and left, up and down.

"The trouble was, we eventually found the head wasn't as effective in the show as it was in rehearsal," Adams recalls. "Everytime something went wrong with his head, which is a very delicate mechanism and sometime it would get stuck in one sort of way or another, to get it working properly you'd actually have to spend an hour taking it apart and putting it back together again and we didn't have that hour. So, we just sort of fudged it as best we could."

Although the cost of producing the first TV series cast a doubt as to whether a second series would be made, Adams suggests, one way or another, it will happen.*

In January, 1981, Adams made his first visit to the U.S. Preceding his arrival, Harmony Books released the American hardcover edition of *The Hitch Hiker's Guide to the Galaxy* and interest in the paperback rights looked very positive. By March, member stations of the National Public Radio began broadcasting the much-delayed radio series.

Though his first week here has been marred by an ear infection, Adams has good feelings about his stay so far. "I really don't have the desire to return to London," he says. "Everyone's depressed there and nobody's doing anything about it. I mean, there's less and less to go around and everyone's just sort of squabbling at what there is rather than making more. It's crazy. I could envisage actually living in America," he explains. "You feel energy and enthusiasm here. Even rude waiters are enthusiastic." *

*As to whether the first television series will be brought to the States, Adams says that's a deal that would be made through the BBC. Starloggers may be able to hasten its arrival by writing to the networks and local television stations informing them of the BBC series and encouraging them to bring it to the U.S.

The Menu Is Full of Guffaws

"THE RESTAURANT AT THE END OF THE UNIVERSE," by Douglas Adams (Harmony Books, 256 pp., \$7.95).

Reviewed by Don Lessem

Forty-two. That is the answer. The question? What is the meaning of "Life, the Universe, and Everything."

Seeking the answer to this sizable query in this novel are Zaphod Beeblebrox, two-headed former galaxy president and starship thief, and his motley crew of fellow space and time travelers. Foremost in the bunch is Arthur Dent, last of the Earthlings, and author of the intergalactic best-seller, "The Hitchhiker's Guide to the Galaxy" (Megadodo Publications). Dent has escaped this vale of tears in the nick of time, before Earth was de-

molished to make way for a hyperspace bypass.

The quest for truth brings Beeblebrox and Dent in too-close contact with all manner of star bores and space characters: a neurotic elevator that is afraid of the future, a rock star who is playing dead for a year to avoid taxes, a God who spends Infinity in a shack staring at his soup. Star trekking also brings our heroes to the grand eatery of the title, a swank cabaret suspended in time where the floor show is the destruction of the Universe. Dent emerges from the scene suffering nothing worse than a stiff cover charge. And in the end (or is it our beginning?), we leave him teaching Scrabble to our earliest ancestors. And he has discovered the Question: "What is 6×9 ?" Wrong answers are right, after all.

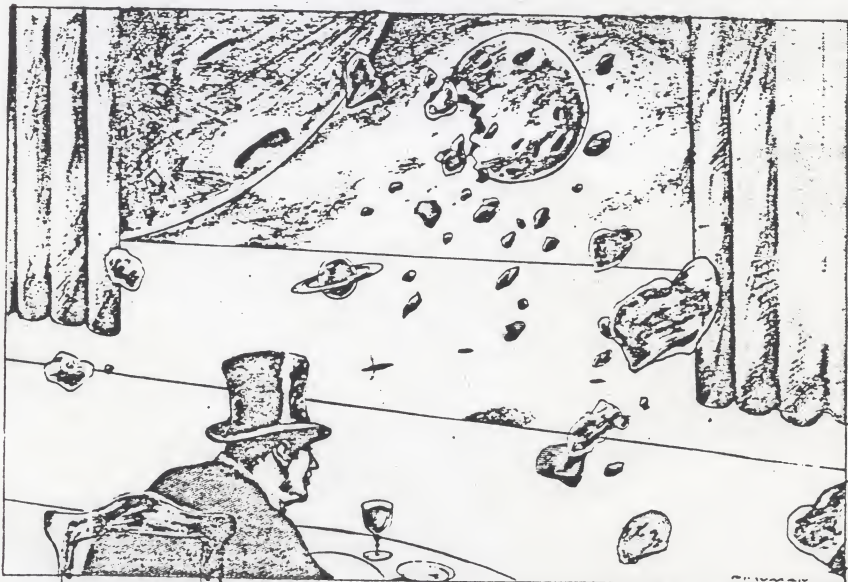
This isn't science fiction, it's lunacy, and an inspired bit of lunacy at that. The author is a one-time Cambridge scholar and lately a

writer for those Britannic buffoons, Monty Python. Adams' first foray into sci-fi farce, the genuine "Hitchhiker's Guide to the Universe," was the best-selling book in England a few months back. It is now a radio series here, and soon to be a television special on both sides of the Atlantic.

But one journey with Beeblebrox and chums evidently wasn't enough to exorcise the creative demons in Adams' imagination. For that we can be grateful. There are many guffaws on the menu of the last Restaurant, and enough clever twists of language and cosmology to make the Theory of Relativity look like Cliff's Notes.

Reserve your seat at The Restaurant at the End of the Universe. There'll be a memorable meal.

Don Lessem, a Boston-based naturalist and humorist, is author of "Aerphobics: The Scientific Way to Stop Exercising."



Newsday Illustration. Bob Newman

Consider the Plight of Arthur Dent, Routed by an Intergalactic Freeway

By MARY BRALOVE

Staff Reporter of THE WALL STREET JOURNAL

Scene: a spaceship filled with public-relations executives, personnel managers, management consultants and "tired TV producers." They are colonists on a planet that turns out to be Earth two million years ago.

They have problems. "Five hundred and seventy-three committee meetings and you haven't even discovered fire yet," exclaims Ford Prefect, a major character in the story. Responds a colonist: "When you've been in marketing as long as I have, you'll know that before any new product can be developed it has to be properly researched."

"We've got to find out what people want from fire, how they relate to it, what sort of image it has for them."

And that is the flavor of two books by Englishman Douglas Adams—"The Hitchhiker's Guide to the Galaxy" and "The Restaurant at the End of the Universe"—that have become cult reading among college students and some executives.

Gifts for Friends

Rosemary Bruner, director of community affairs for Hoffmann-La Roche Inc., admits to "running around like an idiot" giving copies to her friends and colleagues. And Arnold Brown, a management consultant, urges corporate clients to forget the beleaguered state of the economy for a while and consider instead the plight of Arthur Dent.

The hapless Mr. Dent is the hero. Res-

cued from Earth seconds before the planet is destroyed to make way for an intergalactic freeway, he undergoes a series of adventures with wacky philosophical overtones.

The guide offers portentous advice such as, "Don't panic," and poses questions such as, "Why do we live?" "Why do we die?" and, "Why do we spend so much time in between wearing digital watches?"

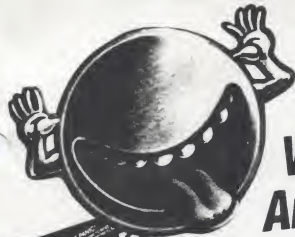
Zany and Weird

"Hitchhiker" and "Restaurant" are the hottest sellers in the history of Harvard Square's Science Fantasy Book Store. Around the country, "Hitchhiker" has sold more than 200,000 paperback copies. One youthful aficionado explains the books' popularity thus: "They're zany, nonrespectable and weird."

Mr. Adams is a graduate of Cambridge University who, according to a book jacket, has worked as a chicken-shed cleaner and bodyguard as well as writer. In a fashion typical of the book, the jacket discloses that he "is not married, has no children and does not live in Manhattan."

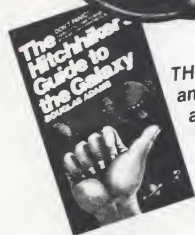
Technology baffles in the Adams universe. In a memorable passage, Ford Prefect and a "marketing girl" discuss the invention of the wheel. "We're having a little difficulty there," she says. Mr. Prefect can't see why.

"All right, Mr. Wiseguy," she responds, "you're so clever, you tell us what color it should be."



"The Cult Book With The Most Colossal Following Among College Students Today..."

... is a little blue Pocket Books paperback... THE HITCHHIKER'S GUIDE TO THE GALAXY... Whether science fiction or social commentary, it is the hottest novel among students today and Adams the legitimate heir to Hesse, Kurt Vonnegut Jr. and Tom Robbins as king of the underground authors, according to campus booksellers."
— Book Digest, "The New Campus Cult Books," June 1982



And now, for the millions who cracked up over THE HITCHHIKER'S GUIDE, the outrageous sequel, THE RESTAURANT AT THE END OF THE UNIVERSE is now in paperback, and sure to blast off into the outer limits of bestsellerdom!

● PBS Television will air the original BBC episodes of THE HITCHHIKER'S GUIDE TO THE GALAXY in 7 half-hour installments nationwide during October.

● Dial Magazine (the national PBS magazine) has interviewed Douglas Adams for their November issue

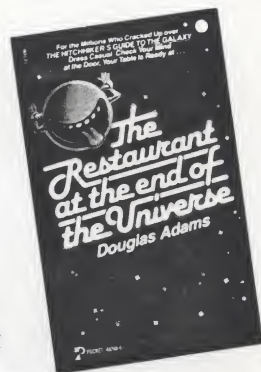
● Douglas Adams will tour nationally, beginning October 1

● And there's more! A third volume, LIFE, THE UNIVERSE AND EVERYTHING, already a #1 bestseller in London, will be published in hardcover in the U.S. October 19.

#46149-4 THE HITCHHIKER'S GUIDE TO THE GALAXY \$2.95 by Douglas Adams

#44268-6 THE RESTAURANT AT THE END OF THE UNIVERSE \$2.95 by Douglas Adams

DON'T PANIC! There's still time to order both books!



POCKET  BOOKS

Send your order to:

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Oberlin, Ohio 44074

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Address _____

City _____ State _____

Zip _____

BILL TO:

Printed in USA



DON'T PANIC!

There's still time to reorder The Hitchhiker's Guide to the Galaxy and The Restaurant at the End of the Universe!

The earth may be crumbling, but consumer interest has never been higher in Douglas Adams' uproarious bestsellers **THE HITCHHIKER'S GUIDE TO THE GALAXY** and **THE RESTAURANT AT THE END OF THE UNIVERSE**! Both are high-energy, satiric trips through time and space that have achieved instant status as humor classics. And now, both books are receiving nationwide attention:

- **THE HITCHHIKER'S GUIDE TO THE GALAXY** has been made into a highly-entertaining 7-part television series that's showing on PBS-TV throughout the fall.
- Douglas Adams' ongoing publicity tour has resulted in numerous feature articles and interviews all across the country.

This means even more readers are ready to buy both of Douglas Adams' releases. So, jump on the bandwagon, and give your customers the space missions that they're looking for. **THE HITCHHIKER'S GUIDE TO THE GALAXY** and **THE RESTAURANT AT THE END OF THE UNIVERSE** from Pocket Books.

POCKET BOOKS

NEWS FROM POCKET BOOKS

contact: Carol Fass
212-496-7886

REVIEWERS RAVE ABOUT "HITCHHIKER" AND "RESTAURANT" !

Here's what they're saying about THE HITCHHIKER'S GUIDE TO THE GALAXY:

"One of the funniest of all cult classics."
--Cincinnati Enquirer

"It's science fiction and it's extremely funny; a rare and precious conjunction...inspired lunacy."
--Washington Post

"Fans of absurd deadpan parody will happily flip through this likeable send-up in order to extract a couple of dozen fine giggles."
-- Kirkus

"Hilarious and irrepressibly clever...enthusiastically recommended...one of the best pieces of science fiction humor to be produced this year."
--Library Journal

"A delightful little spoof of all this space seriousness and space science."
--Cleveland Plain Dealer

"This is an uproarious bit of nonsense."
--San Francisco Chronicle

THE RESTAURANT AT THE END OF THE UNIVERSE has garnered this praise:

"Once you start reading either book (or both at once), you will be hooked into a stream-of-consciousness brand of creative insanity rivaling 'Alice's Adventures in Wonderland' for sheer chutzpah."
--Los Angeles Herald Examiner

"This isn't science fiction, it's lunacy, and an inspired bit of lunacy at that...Reserve your seat at The Restaurant at the End of the Universe. There'll be a memorable meal."
--Newsday

"This is one of the best pieces of science fiction humor available."
--Library Journal

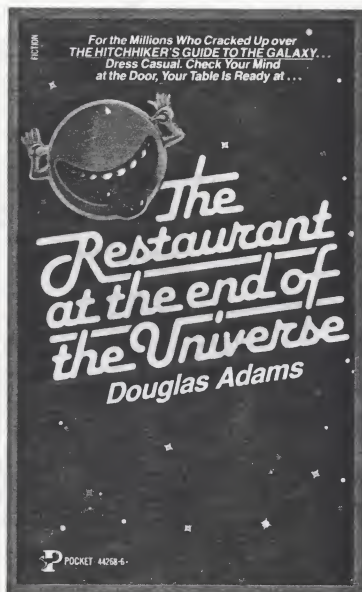
"As parody, it's marvelous; as humor, it's well, hysterical."
--Knight News Service



NEWS FROM POCKET BOOKS

FOR IMMEDIATE RELEASE
CONTACT: Carol Fass 212-496-7886

THE INTERGALACTIC ROMP CONTINUES IN
THE RESTAURANT AT THE END OF THE UNIVERSE,
DOUGLAS ADAMS' ZANY SEQUEL TO THE HITCHHIKER'S GUIDE TO THE GALAXY



"Once you start reading...you will be hooked into a stream-of-consciousness brand of creative insanity rivaling 'Alice's Adventures in Wonderland' for sheer chutzpah."

-- Los Angeles Herald-Examiner

"This isn't science fiction, it's lunacy, and an inspired bit of lunacy at that... Reserve your seat at The Restaurant at The End of the Universe. There'll be a memorable meal."

-- Newsday

"As parody, it's marvelous; as humor, it's well, hysterical."

-- Kirkus Reviews

The manic adventures of the lovable hitchhiker crew continue unabated as they pursue the Ultimate Question to the Ultimate Answer of Life in THE RESTAURANT AT THE END OF THE UNIVERSE, Douglas Adams'

zany sequel to THE HITCHHIKER'S GUIDE TO THE GALAXY.

Back traipsing around the universe are: Arthur Dent, the mild mannered, slightly out-to-lunch human who just barely escaped when the Earth was demolished to make way for a hyper-space bypass; Ford Prefect, his alien rescuer and unflappable researcher for that monument of reference works, THE HITCHHIKER'S GUIDE TO THE GALAXY; Trillian, the seductive

MORE...



earthling who has told Arthur to buzz off; and Zaphod Beeblebrox, her two-headed, three-armed boyfriend who also just happens to be the ex-president of the galaxy.

Unfortunately separated from one another by the evil and tacky Vogons, the friends encounter paranoid androids, existential elevators, improbability drives and kill-o-zap blasters enroute to a reunion at Milliways, the restaurant at the end of the universe. A popular hang-out, the restaurant features main courses that introduce themselves and a floor show which stars Armageddon, but even these temptations can't sway the foursome from seeking the Ruler of the Universe and ending up on a planet that looks suspiciously like the Earth of two million years ago.

Originally radio scripts for a popular BBC program, THE HITCHHIKER'S GUIDE TO THE GALAXY and THE RESTAURANT AT THE END OF THE UNIVERSE have gone on in England to become not only bestselling books, but a television series, two record albums and a stage show as well. In the United States, the radio series has been aired twice by National Public Radio, and PBS will air the BBC television program, tentatively starting this October 30th. A third title in the 'hitchhiker' series, LIFE, THE UNIVERSE AND EVERYTHING, will be published in hardcover this fall by Harmony Books. Pocket Books, which published THE HITCHHIKER'S GUIDE TO THE GALAXY in 1981, and is bringing out THE RESTAURANT AT THE END OF THE UNIVERSE this October, has already purchased the paperback rights to this third title.

ABOUT THE AUTHOR

Born in Cambridge in 1952, Douglas Adams graduated from St. John's College in Cambridge in 1974. There he was active in the highly regarded 'Footlights Club,' an organization well-known for its productions of comedy and satire, whose alumni include Peter Cook, Jonathan Miller, Dudley Moore and John Cleese. After college he wrote and produced material for a number of TV and radio shows before becoming firmly established as a cult hero with the BBC program of "HITCHHIKER" and the publication of his three books. Douglas Adams presently lives in England.

THE RESTAURANT AT THE END OF THE UNIVERSE by Douglas Adams

Pub Date: October 1982

ISBN#: 44268-6

Price: \$2.95

NEWS FROM POCKET BOOKS

FOR IMMEDIATE RELEASE
CONTACT: Carol Fass
212/496-7886

THE HITCHHIKER'S GUIDE TO THE GALAXY AND THE RESTAURANT AT THE END OF THE UNIVERSE, TWO ZANY POCKET BOOKS TITLES BY DOUGLAS ADAMS, RECEIVE NATIONAL EXPOSURE ON PRIME-TIME TELEVISION AND RADIO.

The cult phenomenon of Douglas Adams' THE HITCHHIKER'S GUIDE TO THE GALAXY and THE RESTAURANT AT THE END OF THE UNIVERSE will reach new heights this fall as these wild and zany books continue to capture the imagination of millions on both sides of the Atlantic. National prime-time television and radio have caught HITCHHIKER fever. Starting on October 30, PBS-TV will air the seven-part BBC television series based on THE HITCHHIKER'S GUIDE TO THE GALAXY. Meanwhile, National Public Radio, which first debuted in America the wildly successful BBC radio program in March 1981, has already responded to listener requests and rebroadcast the program to its 260 member stations beginning this past July.

Pocket Books published THE HITCHHIKER'S GUIDE TO THE GALAXY in paperback in 1981, and will publish THE RESTAURANT AT THE END OF THE UNIVERSE this October. Harmony Books, which published both books in hardcover, will bring out the third book in the series LIFE, THE UNIVERSE AND EVERYTHING in October. Pocket Books has already purchased paperback rights.

The history of the books is almost as unusual as the books themselves. Originally radio scripts, THE HITCHHIKER'S GUIDE TO THE GALAXY and THE RESTAURANT AT THE END OF THE UNIVERSE started as a six-episode program for the BBC which began broadcasting in March 1978. The series was so popular that BBC requested additional scripts and Adams prepared eight more segments for them. It is this original twelve-part radio program that went on to become not just two bestselling books, but a television series, a record album, and a stage show as well. In fact, HITCHHIKER, the book, was so successful in England that when RESTAURANT, the second of the

MORE...

Anne Maitland, Director of Publicity and Public Relations, 1230 Avenue of the Americas, New York, NY 10020 (212) 246-2121



books, was first published in England, the two commanded the #1 and #2 spots on bestseller lists simultaneously with combined sales over one million.

THE HITCHHIKER'S GUIDE TO THE GALAXY chronicles the adventures of two interstellar space hitchhikers, Arthur Dent and Ford Prefect. Arthur is snatched away from Earth by his friend Ford, seconds before Earth is destroyed to make room for an intergalactic freeway. Together they journey through the universe, researching for the revised edition of The Hitchhiker's Guide to the Galaxy, a travel guide to the universe. This guide offers important advice like "Don't Panic" and "Always Bring a Towel." It poses philosophical questions as well -- questions such as "Why do we live?", "Why do we die?" and "Why do we spend so much time in between wearing digital watches?"

In THE RESTAURANT AT THE END OF THE UNIVERSE, Adams continues their story as Ford, Arthur and friends search for the Ultimate Question to the Ultimate Answer, and for the perfect cup of tea. They spend their time at the Restaurant at the End of the Universe, which features Armageddon as a floor show.

But even before HITCHHIKER and RESTAURANT started receiving attention, some crazy men from the Monty Python gang had these words to say about HITCHHIKER:

"Really entertaining and fun."

--John Cleese

"Much funnier than anything John Cleese has ever written."

--Terry Jones

"I know for a fact John Cleese hasn't read it."

--Graham Chapman

"Who is John Cleese?"

--Eric Idle

"Really entertaining and fun."

--Michael Palin

Since then, American reviewers have responded with the same enthusiasm. Here are just a few quotes:

About THE HITCHHIKER'S GUIDE TO THE GALAXY:

"One of the funniest of all cult classics."

--Cincinnati Enquirer

MORE...

"This is an uproarious bit of nonsense."

--San Francisco Chronicle

"Hilarious and irrepressibly clever...enthusiastically recommended."

--Library Journal

About THE RESTAURANT AT THE END OF THE UNIVERSE

"As a parody, it's marvelous; as humor, it's well, hysterical."

--Knight News Service

"It's lunacy, and an inspired bit of lunacy at that...Reserve your seat at THE RESTAURANT AT THE END OF THE UNIVERSE. There'll be a memorable meal."

--Newsday

"Once you start reading either book...you will be hooked into a stream-of-consciousness brand of creative insanity rivaling 'Alice's Adventures in Wonderland' for sheerchutzpah."

--Los Angeles Herald-Examiner

Douglas Adams will be on tour in early October for the Pocket Books publication of THE RESTAURANT AT THE END OF THE UNIVERSE. He will also embark on a college lecture tour in early November. He won't panic, he'll bring a towel and he'll have the galaxy's best travel guide.

August 27, 1982

NEWS FROM POCKET BOOKS

DOUGLAS ADAMS

contact: Carol Fass
212-496-7886

Douglas Noel Adams was born in Cambridge in 1952, the son of a post graduate theology student and a nurse. He was educated at Brentwood in Essex and at Cambridge from which he graduated in 1974. While at Cambridge, he became an active member of The Footlights Club, known for its productions of comedy and satirical sketches, and for launching the careers of such prominent people as Peter Cook, Dudley Moore, Jonathan Miller, John Cleese, and Graham Chapman.

During the 1970's, Adams collaborated with many talented writers with some of these connections coming from his success in Footlights. One of these was entitled Black Cinderella II Goes East with John Cleese and Peter Cook playing roles in the production.

Another collaboration involved Graham Chapman of Monty Python fame who knew of Adams through the Footlights shows and asked Adams to team up with him on several writing projects. One of their joint ventures (which never came to fruition) was commissioned by Ringo Starr who wanted them to write an American TV special. Adams also collaborated with John Lloyd who later went on to produce the top-ranked British TV show Not The Nine O'Clock News. He also became involved in the successful TV series Dr. Who for which he wrote several episodes. (Dr. Who is now being shown in America through PBS). In addition to the episodes he wrote, Adams also became a script editor for the series.

Throughout the 70's while all this was happening, Adams had been struck with the idea of writing THE HITCHHIKER'S GUIDE TO THE GALAXY. The idea had come to him years before on a starry night in Innsbruck while he lay in a field. He had been travelling about Europe accompanied by his copy of The Hitchhiker's Guide to Europe when the idea came to him -- a science fiction comedy entitled THE HITCHHIKER'S GUIDE TO THE GALAXY which could satirize science fiction itself, politicians, bureaucrats, intellectuals, computers or anything else that might strike him about modern society.

It took six years from that starry night for the BBC to give him

--more--



the go-ahead and he wrote the first episode of HITCHHIKER. In March, 1978, the show began to air on BBC radio during an off-peak hour with no publicity. The volume of fan mail soon convinced the BBC that not only did they have a hit on their hands, but a cult was developing. The series became so popular that it had to be aired four more times. The popularity and demand for HITCHHIKER mushroomed into three books, a television series, two records and a stageshow. The response in America has been just as great with National Public Radio broadcasting the series twice, the PBS-TV airing of the series in the fall of 1982 (tentatively set for October 30), and the publication of the three books.*

At present, Adams is working on several new books, a stage show, a feature film of HITCHHIKER, and a children's book. He lives in England.

* * *

*
THE HITCHHIKER'S GUIDE TO THE GALAXY (Crown, Pocket)

THE RESTAURANT AT THE END OF THE UNIVERSE (Crown, Pocket:October, 1982),
LIFE, THE UNIVERSE AND EVERYTHING (Crown: October, 1982; Pocket: 1983)

Pocket Books

Dear

Years ago, Douglas Adams was lying in a field in Innsbruck. With him was a copy of The Hitchhiker's Guide to Europe. Says Adams, "I sort of laid down on the ground and stared up at the stars and it occurred to me then that somebody ought to write a hitchhiker's guide to the galaxy." Little did he know that in just a few short years these idle thoughts would eventually lead to the creation of a cult with millions of fans on both sides of the Atlantic.

The "hitchhiker" phenomenon started out in England with Adams' immensely popular radio series, followed by two bestselling books, a BBC television series, two records and a stage show. In each case, the public response was tremendous. For example, the radio series had to be aired four times! The books, THE HITCHHIKER'S GUIDE TO THE GALAXY and its sequel THE RESTAURANT AT THE END OF THE UNIVERSE were simultaneously #1 and #2 on bestseller lists with HITCHHIKER remaining on the list for 56 weeks. The combined sales of the books were well over one million copies.

And this popularity was not just confined to England. As we have seen with the Beatles, Monty Python, Dr. Who, Beyond The Fringe, and even "punk," popular British culture travels well to the United States. Americans soon embraced the zany ideas of Douglas Adams with the same enthusiasm as the British. National Public Radio aired the series twice and PBS is about to air the BBC TV production beginning tentatively on October 30. Pocket Books published HITCHHIKER in 1981 and will publish RESTAURANT this October. Crown Publishers, which published both books in hardcover will publish the conclusion of the trilogy, Life, The Universe And Everything, this October with the paperback rights already sold to Pocket. Even the staid Wall Street Journal has taken note of this mushrooming cult.

Who is the comic genius behind this incredible success story whose work has been called everything from "creative insanity" to "inspired lunacy"?** The creator of this wild view of the universe is 30-year old Douglas Adams. While at Cambridge, he became involved in Footlights, the theatrical revue team which launched the careers of such prominent names as Peter Cook and John Cleese. After being recognized for his excellent work there, he began to contribute material to radio and TV shows. Graham Chapman, of Monty Python fame was one of his collaborators. One of their joint ventures (which never came to fruition) was commissioned by Ringo Starr who was interested in their writing an American TV special. Adams also collaborated with John Lloyd who later produced the top-ranked British TV show Not The Nine O'Clock News. He has also been a script editor and writer for Dr. Who.

On the eve of the PBS production of The Hitchhiker's Guide To The Galaxy, Douglas Adams will be in the United States. He will be in _____ on _____ and I hope that we will be able to set up an interview. You will find him one of the warmest and most hilarious interview subjects you've had in a long time. I'll call you soon about Douglas Adams.

telephone: 212-496-7886

*L.A. Herald Examiner
**Washington Post

Cordially,


Carol Fass
Publicist, Special Projects



Simon & Schuster Building
1230 Avenue of the Americas
New York, NY 10020

212 246 2121

Pocket Books

Memo to DIRECT SALES MANAGERS From RICHARD ADAMONIS

Date 9/29/82

We've all heard a lot about the excitement and publicity surrounding Douglas Adams' Hitchiker's Guide to the Galaxy and Restaurant At the End of the Universe, and we'll continue to hear more of it. While most of this excitement had been generated by our Editorial and Publicity Departments, it's time now for the Sales Department to generate some excitement of its own.

After all, it's been the sales of Hitchiker's Guide to the Galaxy that have provided the basis for all this excitement. As a company, we published Hitchiker's Guide in October, 1981 with a mere 135,000 copies. The reorder activity has been nothing short of phenomenal--averaging over 16,000 copies per month, with only 20% returns. Considering the impact both the states of industry and our economy// have had on recent reorder levels, to have a title such as this whose total reorders exceed--indeed, almost double--initial shipments represents a considerable achievement.

And we fully expect the sale of Restaurant at the End of the Universe to carry on the banner of success. With PBS-TV series, a new hard-cover called Life, the Universe, and Everything, Douglas Adams has terrific sales potential.

For these reasons, we are happy to announce a new and innovative contest for both these titles. In the past, our contests depended solely on individual performance with little or no attention paid the fact that sales work is often a team effort. At sales conferences we often hear talk of who's region is best, and we take pride in the collection of talent within our own region.

It is our plan that this contest will result in orders for at least 25,000 copies of each of these titles. Each representative has been assigned a fair and equal target based upon their district. Your Regional Sales Manager will inform you of your individual reorder target for both titles.

The winning region will be determined by averaging the percent increase over each representative's target. You must achieve your target on both titles. Everyone must work and strive for reorders until the very last day, one representative's lack of persistence could damage the outcome of the entire region. The winning region will earn \$100.00 per representative.

Moreover, the representative whose efforts are judged to be the best nationally will receive \$200.00 for individual effort regardless of whether his or her region wins.

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212 245 6400

A Division of Gulf & Western Corporation



If the National winner is in the winning region he or she would receive a total payment of \$300.00.

One final note: If your Regional Sales Manager begins to sound like a poor imitation of Knute Rockne exhorting you to "win this one for the Gipper", it's only because he fears the possibility that the losing Regional Sales Manager's and regions may be forced to eat quiche at Sales Conferences.

It's up to you to prevent that tragedy!!

Good Luck,

cc: Regional Sales Managers

A handwritten signature, possibly reading "RA", is written in dark ink. It consists of a large, stylized capital 'R' followed by a capital 'A' that has a diagonal stroke through it.

The Incredible Hardcover Success of Life, The Universe and Everything

- National bestseller
- On The New York Times bestseller list for 21 weeks
- On The Time magazine, Washington Post, Publishers Weekly, B. Oulton, Waldenbooks, and Ingram bestseller lists
- A Science Fiction Book Club Selection
- 130,000 copies sold in hardcover at \$9.95

Now, at last, the long-awaited, eagerly-anticipated, much-looked-forward-to conclusion to Douglas Adams' wacky wayout trilogy is coming in paperback. And all signs indicate that LIFE, THE UNIVERSE AND EVERYTHING will outdo its predecessors. The Hitchhiker's Guide to the Galaxy and The Restaurant at the End of the Universe, it already has, in hardcover.

LIFE's 130,000 copies sold is 4 times the number of Hitchhiker's Guides sold in hardcover, and 3 times the number of Restaurant. As everyone knows, this is a sales phenomenon that built over three years, from the first hardcover edition of Hitchhiker's, and the first broadcast of the BBC radio show over National Public Radio.

The incredible increase in sales of the hardcover points to exceptional success with the paperback. We've already seen this phenomenon with The Hitchhiker's Guide to the Galaxy and The Restaurant at the End of the Universe. When Restaurant joined the Hitchhiker's Guide in paperback in October 1982, both titles


experienced an explosion of sales activity. Hitchhiker up to that time had sold a solid, respectable 300,000 copies, and Restaurant was expected to do as well. Before the end of the year, both titles had gone back to press several times. To date, Hitchhiker's has sold 790,000 copies (out of 880,000 in print) and Restaurant has sold 650,000 (out of 695,000 in print).

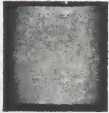
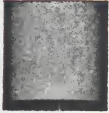
You can expect the same exuberant reaction to LIFE, THE UNIVERSE AND EVERYTHING. More than ever, the Hitchhiker's trilogy is a familiar name to readers, radio listeners and TV viewers everywhere—and the high silliness of Douglas Adams' novels has won him a huge and enthusiastic audience—as well as extraordinary media attention. Features in People, Time, Newsweek, appearances on major television talk shows, a multi-city lecture tour, have contributed to the extraordinary sales success of these delightfully giddy books.

LIFE, THE UNIVERSE AND EVERYTHING is coming as a Pocket Books Total Release in October 1983, backed by a major radio and print advertising campaign. Every outlet is right for this book, it's the kind of hardcover success that's easy to turn into a paperback success: strong credentials, established track record for earlier books, high name recognition, ongoing publicity for all three books. LIFE, THE UNIVERSE AND EVERYTHING is guaranteed to expand your sales universe.

**Life,
The Universe
and Everything**
Douglas Adams
AS720-135.95

An October '83 Total Release

 **POCKET BOOKS**



The Book-eller's Guide to the Universe of Douglas Adams

Douglas Adams' uproariously funny trilogy has taken this planet by storm. In the best tradition of wacky payout humor, The Hitchhiker's Guide to the Galaxy, The Restaurant at the End of the Universe, and Life, the Universe and Everything have won a hoarde of enthusiastic readers/viewers/listeners in all their manifestations, and have brought booksellers here and in England some of the biggest profits they've ever seen. Now here's a mini-guide to the universe of Doug Adams—in case you've missed all the excitement.

THE HITCHHIKERS GUIDE TO THE GALAXY began as a BBC radio series in March 1978. Broadcast at off-hours, with no advertising, it seemed hardly likely to succeed—but succeed it did, through word of mouth, and the BBC ended up rebroadcasting it four times. It was their most successful radio drama ever. In the fall of 1979, Pan Books published THE HITCHHIKERS GUIDE TO THE GALAXY as a paperback original—and it was an immediate #1 bestseller. A year later, still on the bestseller list, it was joined by THE RESTAURANT AT THE END OF THE UNIVERSE. For three weeks the books were #1 and #2 bestsellers in England.

Here in the United States, meanwhile, Crown Books published THE HITCHHIKERS GUIDE TO THE GALAXY. It sold reasonably

well, and National Public Radio began to broadcast the BBC radio series. But HITCHHIKERS really took off when Pocket Books published the paperback in October 1981. Crown had the hardcover of THE RESTAURANT AT THE END OF THE UNIVERSE scheduled and the excitement over the two books helped sales of both.

By the spring of 1982, Douglas Adams was a cult hero and the trilogy was the hottest thing on college campuses. Crown published the hardcover of LIFE, THE UNIVERSE AND EVERYTHING at the same time Pocket Books published RESTAURANT in paperback. LIFE became a national bestseller, RESTAURANT and HITCHHIKER sold even more copies than before, national magazines began to run features about this crazy cult classic, and the rest, as they say, is history.

LIFE, THE UNIVERSE AND EVERYTHING has all the makings of a major national paperback bestseller. It's the kind of book people who love science fiction read; it's the kind of book people who hate science fiction read. It's for people who like sophisticated satire; it's for people who like broad humor; it has something for everyone; and its national success proves it. The rest of the story is up to you.

*Life,
The Universe,
and Everything*
Douglas Adams
95-536746

An October '83 Total Release

POCKET BOOKS



The same effective advertising mix we used to sell "The Hitchhiker's Guide to the Galaxy" and "The Restaurant at the End of the Universe" is what we're using to launch the paperback of **LIFE, THE UNIVERSE AND EVERYTHING**. And then we're adding more print and radio to it. This advertising schedule along with Douglas Adams' personal appearances and Pocket Books' highly effective point-of-sale (you know the traffic-stopping effect of the goofy original art for these covers) make this a strong package that'll make the space you allot to **LIFE, THE UNIVERSE AND EVERYTHING** the most profitable space in your store in October.

ADVERTISING

- Half page ad in *Rolling Stone* magazine (circulation: 800,000, issue date: Oct. '83)
Our original ad in *Rolling Stone* offering free advance reading copies of *Hitchhiker's* to the first 3,000 respondents drew 6,000 requests and started the ball rolling on this phenomenon.
- Half page ad in *The Village Voice* (circulation: 150,000, issue date: Oct. '82)

Along with *The Boston Phoenix* and *CASS*, the college newspaper network, *The Village Voice*, with its national distribution, proved effective in reaching the right market for *Restaurant at the End of the Universe*.

- Radio campaign—80-second radio commercial airing in 16 selected markets plus 8 additional college markets begins second week in October.

A good portion of the audience for the *Hitchhiker's* trilogy first encountered it as a radio show. Radio advertising is the natural

way to reach the audience for **LIFE, THE UNIVERSE AND EVERYTHING**.

PROMOTION

- Two spectacular floor displays will be available to help you maximize sales of **LIFE, THE UNIVERSE AND EVERYTHING** and the other two titles.
- 38-copy floor display featuring only **LIFE, THE UNIVERSE AND EVERYTHING**
- 54-copy mixed floor display featuring 30 copies of **LIFE, THE UNIVERSE AND EVERYTHING** and 12 copies each of *The Hitchhiker's Guide to the Galaxy* and *The Restaurant at the End of the Universe*.
- Special trade giveaways featuring the "cosmic cutie" on buttons and t-shirts

PUBLICITY

- Douglas Adams' broadcast appearances and print interviews in 3 top markets, New York, Los Angeles, Chicago, will generate nationwide publicity.
- "Night Talk," Pocket Books' own radio show, has an interview with Douglas Adams taped and ready for syndication.
- Radio promotions using trivia questions from all three titles to continue throughout October
- College lecture tour continues throughout the fall
- Extensive press release/review copy mailings to book reviewers, college and science fiction lists, "underground" type publications, and special mailings to movie and gossip lists in connection with the upcoming film

THE MOVIE

- Douglas Adams is currently at work on the screenplay incorporating all three books into a feature film for Ivan Reitman, producer of the hit movie "Animal House." The Universal Pictures film is tentatively planned for release in late 1984.

Life, The Universe and Everything
by Douglas Adams
ASIN 0441000000

An October '83 Total Release

POCKET BOOKS

The advertising campaign for LIFE, THE UNIVERSE, AND EVERYTHING is aimed primarily at young adults, 18-34 years old, with special emphasis on the college markets. We're reaching that target audience with a radio campaign utilizing 60-second spots on FM-Radio: "Adult Contemporary" and "Rock" stations. The total of 24 markets chosen includes 16 major metropolitan areas —

particularly those with a significant college community — enhanced by the addition of 8 supplemental college towns. Radio advertising will air the week of October 11-16. Print advertising in Rolling Stone and The Village Voice will break at the same time.

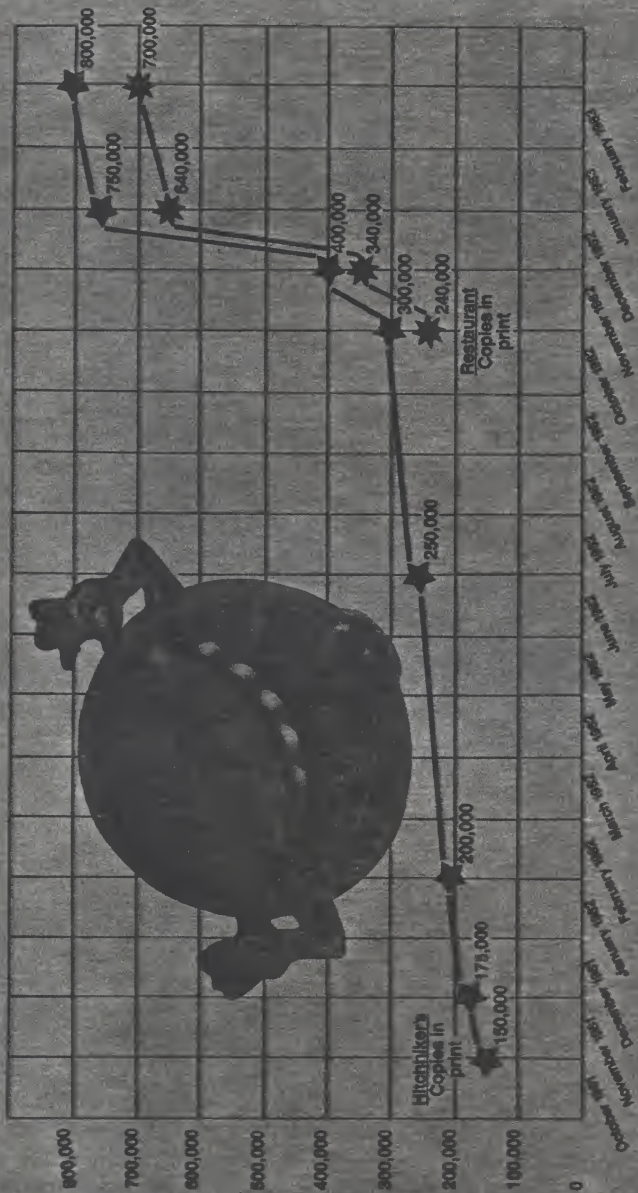
Below is a breakdown of this schedule:

RADIO		COLLEGE*	
SELECTED MARKET	STATION	COLLEGE*	STATION
Baltimore	WYY-FM	University of Maryland	KISW-FM
Boston	WBCN-FM	Northeastern	KMOD-FM
Charlotte	WBCY-FM		WAVA-FM
Chicago	WKQX-FM		
Denver	KBPL-FM		
Houston	KLOL-FM	Houston Community	WIOB-FM
Los Angeles	KLOS-FM	California State	KHFI-FM
Milwaukee	WQFM-FM		WBN-FM
New York	WYNY-FM	N.Y.U.	WLWQ-FM
Oklahoma City	KATT-FM		WFMK-FM
Phoenix	KDKB-FM	Arizona State	WISM-FM
San Diego	KGB-FM		KSTP-FM
San Francisco	KYUU-FM		KHOO-FM
*Top 15 colleges chosen by enrollment.			
		Seattle	University of Washington
		Tulsa	
		Washington, D.C.	
		ADDITIONAL COLLEGE MARKET	
		Ann Arbor	University of Michigan
		Austin	University of Texas
		Cincinnati	University of Cincinnati
		Columbus, Ohio	Ohio State
		Lansing	Michigan State
		Madison	University of Wisconsin
		Minneapolis	University of Minnesota
		Waco/Temple	Texas A&M

PRINT	Issue: Oct. 13	Circulation: 800,000	Issue: Oct. 12	Circulation: 150,000
Rolling Stone			The Village Voice	

Life, The Universe, and Everything
and Douglas Adams
 461212-9-83 \$3.50

POCKET BOOKS



Life, the Universe, and Everything
by Douglas Adams

An October '83 Total Release

The Riddle of Master Lu

Take a world-spanning adventure as Robert Ripley, of *Ripley's Believe It or Not!* fame, in *Sanctuary Woods' The Riddle of Master Lu*. Ripley is the struggling curator of his Hall of Oddities, which features such works of the weird as a likeness of the Mona Lisa rendered in tasty burnt toast.

Master Lu puts Ripley on the trail of Master Lu, who was sent by the First Emperor of China, Chin Shih Huang-di, to find the elixir of life (ah, the old "Quest for the Holy Grail").

The plot in many ways resembles *Raiders of the Lost Ark*, as Ripley must beat out a group of Nazis and Japanese fascists who want to control the Emperor's seal in order to use it to control China. Lu holds the key to his tomb, and left bits and pieces of it around when searching for the elixir. Along the way, Ripley will find various artifacts and oddities that will help to fund his hall and his travels.

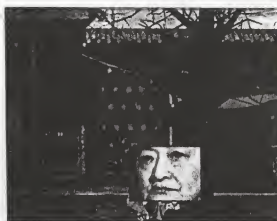
Despite the plot's familiarity, the game feels fresh and well-paced (with one exception). By setting the game in various burial tombs and ancient dwellings, the designers have integrated the puzzles seamlessly into the design, rather than just tacking them on. Everything is in place to make this an instant classic in adventure gaming.

Or maybe not. The character of Ripley is a bit of a problem because, in his dialogue, voicing, and appearance, he comes off as something of a dork (the voice acting throughout is only mediocre). He's prone to making really pseudo-profound and corny statements like, after finding an ancient toy, "a child needs toys." Since the game is taking some serious dramatic license with Ripley by turning him into Indiana Jones incarnate, perhaps they should've made him talk more like Indy, too.

There's one giant aberration awaiting the gamer though, and it's the thing that every adventurer fears the most—the obnoxious MAZE! Yes, that's right, there's a giant maze in the game that nearly equals the world's most irritating maze puzzle, the one found in Westwood's first *Kyrandia* game. It's not the maze that's obnoxious—it's the fact that, when entering each room, you have to pull various ropes to light up the next room. It's not that difficult, but it's somewhere beyond boring. It's a real show-stopper, and without a map, the player may give up and put the game away (after completing it, Ripley even says, "Mazes. I hate mazes").



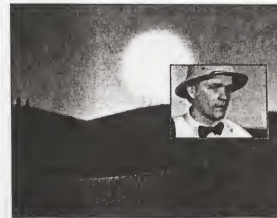
The basket of severed heads hanging here should be enough to deter Ripley from stealing—try buying things with the local currency



Small bits of video like this are used to show action or, as in this case, show the characters emotions and subtleties



The Posh Express, Ripley's home away from home. Send oddities back to NYC and/or book travel to far-off regions. Often the clerks will have objects and/or information Ripley needs



Robert Ripley in the desert, in all of his dorky glory

Which would be a tragedy, since the player has had to endure so many challenging and clever puzzles up to that point. This is the finest puzzle game of the year, with some incredibly complex mechanical puzzles that actually work within the fiction of the game. Beyond the maze lies a clever bridge the player has to figure out how to cross, and there are others of note (one involving a series of monks is particularly rewarding). However, the drop dead toughest puzzle is the one in the Baron's castle, where you have to get the cursed Romanov emerald. It's devilishly difficult, and rivals the undisputed champion of adventure game puzzles, *Steve Meretzky's brilliant babel fish puzzle from The Hitchhiker's Guide to the Galaxy*. Unfortunately, this one offers less assistance than that blast from the past.

Problems and all (when a game's this good, the bad parts stand out even more), and considering this is *Sanctuary Woods'* first in-house adventure, **Master Lu** is something of a revelation. If you compare the polish of this design to another first-time game such as *Spectrum Holobyte's Star Trek: The Next Generation*, there is no comparison. Unlike that game, this one features a unified look throughout, characters which are both well-developed in the fiction and well-represented on-screen (despite Ripley's dorkiness, the use of video is superb—perhaps the most economical and intelligent use of it in an adventure game yet, as Steve Wartofsky said in our *E3 Report* a few issues back), and I was unable to find any gameplay logic bugs at all (the game is somewhat picky about your system, and doesn't like Windows 95 much at all).

With *The Riddle of Master Lu* and *Buried in Time* vying for the title of "Best Adventure of 1995," it's time to start talking about *Sanctuary Woods* with the same reverent tones usually reserved for the big two, *LucasArts* and *Sierra*. **Master Lu** is smart and funny and fiendishly clever, and signals a return to the classic adventure style everyone has seemingly abandoned in order to make bad movies. Let's hope that it's as big an economic success as it is an artistic one, so perhaps it will show companies that this is the sort of game that gamers really want.

Steve Bauman

Hittcock staff

December 20, 1984

Dear Hintbook Orderer,

Hey, look. I could give you all kinds of reasons about why the Hitchhiker's InvisiClues booklet is delayed, but would that really matter to you? I mean, like, I could go on and on about how it's our longest hint booklet ever, and how it's more complicated to write than a thesis on matter transference beams, and how much pressure I've been under to get it done on time, and how I've been working around the clock, but that doesn't help you get the blasted babel fish, does it?

So, I'm going to ignore all the advice from the police and from my doctors and tell you exactly why the hintbook is delayed.

Things were on schedule into November; I was more than halfway through the first draft. I had a craving for pizza, so I went to the pizza joint around the corner. I would've left right away if I'd noticed that the guy behind the counter was actually an advance scout for invading aliens from Pluto. Anyway, by the time I escaped from the slave camp on Titan it was almost Thanksgiving, as I had a devil of a time deciphering the controls on that Plutoid interplanetary scooter, and I was a little injured during the crash in Iceland.

I've now got the first draft finished, despite the death threats from the cartel of international conglomerates that control the invisible ink market. I'll finish polishing it as soon as I pay the Arcturian doctors enough invisible ink (a powerful narcotic on Arcturus) to perform the limb grafts.

Expect your hintbook in February. I'll stake my life on it.

Sincerely,

Ignaty Teroukin

World-reknowned Hintbook Author

You may cancel your Hitchhiker's InvisiClues order by returning this section:

- ☐ Bug off, cretins! I'd sooner try and take invisible ink from an Arcturian than let you incompetent twits have my money! Cancel my hint booklet order immediately.

NAME: _____

ADDRESS: _____

InvisiClues Hint Booklet for

The Hitchhiker's Guide to the Galaxy

Final Draft

11/12/84

[Sample question]

How can I tell the difference between a Vogon and a pile of Fronurbi Fire Fungus?

- * You need a Fire Fungus meter.
- * You don't have a Fire Fungus meter.
- * So you can't. Remind me never to send you to the store for Fronurbdi Fire Fungus.

TABLE OF CONTENTS

On The Earth

In The Dark

Aboard the Vogon Ship

Aboard the Heart of Gold

On Traal

On Damogran

At The Party

The Earth, Revisited

The War Chamber and Maze

Inside the Whale

General Questions

Maps

How All the Points are Scored

For Your Amusement

Guide Entries

Footnotes

ON THE EARTH

The map for this area of the game can be found on page N.

How do I turn on the light after I wake up?

* Have you tried TURN ON THE LIGHT?

I can't reach anything from the bed! What to I do?

* Maybe you should GET OUT OF THE BED.

Why am I having trouble picking things up?

* The room is spinning because you have a hangover.

* There is ONE thing you can pick up.

* The gown.

How can I get out of the bedroom?

* You keep bouncing off the doorframe because the the room is spinning from your hangover.

* You'll have to get rid of it.

* See the previous question.

* There's an aspirin in the pocket of the gown.

* TAKE GOWN. PUT IT ON. OPEN THE POCKET. TAKE THE ANALGESIC.

What will I need to bring with me when I leave the bedroom?

* As in most interactive fiction, it's always best to bring as much as the game will allow you to bring.

Is the pile of mail important?

* Have you read the mail?

* Now you know what's going on outside the house.

* Also, see the advice in the previous question.

What's that bulldozer doing in front of my house?

* The backstroke?

* Sorry about that. Have you read the pile of mail on your Front Porch?

* The bulldozer is there to knock down your house to make way for a new highway bypass.

Is it important to stop my house from being destroyed?

* If I owned a house, even a little ugly one like Arthur's, I'd want to keep it from getting destroyed.

* If you stay in the house until the bulldozer demolishes it, you die.

* If you are standing near the house when the bulldozer demolishes it, a brick hits you, and you die.

* If you try to leave the vicinity of the house, it gets demolished, a brick hits you, and you die.

* In other words, yes.

How can I prevent my house from getting demolished?

* There's a tried and true method for stopping bulldozers and other unwanted construction apparatus.

* Have you ever tried calling the police from the phone in your bedroom?

* In front of your house, have you ever tried to PROTEST or asked PROSSER, STOP THE BULLDOZER?

* Have you ever tried to STAND IN FRONT OF THE BULLDOZER?

* In case you haven't figured it out from these subtle clues, you want to LIE DOWN IN FRONT OF THE BULLDOZER.

* Actually, because the authors are such swell and generous guys, BLOCK THE BULLDOZER, or STOP THE BULLDOZER, or even just LIE DOWN

all work.

- * You'll note that you have to wait a few turns after you lie down before the bulldozer finally grinds to a halt.

What should I do when Ford Prefect shows up?

- * If you take the towel that Ford is trying to give you, he'll walk away.
- * Standing up to follow him at this point is fatal.
- * Without Ford you'll never survive the upcoming destruction of the Earth.
- * Ford is oblivious to your problem with the demolition crew. If you wait a few turns, he will notice the bulldozer, and help you out.
- * If you want to save a few turns, rather than just waiting you can type FORD, WHAT ABOUT MY HOME? as soon as he arrives.

Should I go with Ford to the Pub?

- * You'd better not stand up until Prosser is lying down in your place.
- * This will happen if you simply wait a few turns after Ford shows up.
- * At this point, you should listen to Ford and accompany him to the Pub. If you wait around where you are, you'll be sorry.

Should I go with Ford to the Cinema?

- * According to the article on the back page of Prosser's copy of the Cottington Gazette, the Famous Scientist is a real movie buff.
- * The Cinema's double feature of "Citizen Kane" and "Earth vs. The Flying Saucers" sounds promising.

- * Remember the warning in the introduction. Don't let the presence or absence of questions influence your play, and don't assume that long answers are associated with important questions.

What should I do in the Pub?

- * You came here because of Ford, right?
- * Why not do as he says?
- * Drink some beer.
- * Also, have you noticed the shelf of items behind the bar?

How much beer should I drink?

- * Ford will keep urging you to drink beer until you've had enough.
- * If you've had less than three beers, the shock of the matter transference beam will kill you.
- * If you have more than three beers, you'll get drunk and end up partying through the end of the world.
- * In other words, you want to drink the beer three times.

Is the jukebox important?

- * Try LISTEN TO THE JUKEBOX or LISTEN TO THE MUSIC.
- * The jukebox is not important from a puzzle-solving point of view. It's just for atmosphere.
- * This space intentionally left blank.
- * This space even more intentionally left blank.

How can I buy beer?

- * You can't.
- * But so what? Ford buys some for you.

How can I buy a packet of peanuts?

- * You can't.

* At least, not when you're Arthur.

How can I buy a cheese sandwich?

* How about BUY A CHEESE SANDWICH.

* Or, BARTENDER, GIVE ME A CHEESE SANDWICH.

* Perhaps ASK BARTENDER FOR A SANDWICH is more up your alley.

How can I buy some whiskey?

* You can't.

* There's no whiskey in the entire game, let alone in the Pub!

* It's not a very good pub, is it?

What should I do about the dog?

* Have you examined the dog?

* If you haven't figured it out, you'll find out more later.

What should I do when my house is destroyed?

* There's not much you can do about it.

* You might return to Front of House to survey the rubble, or
to have it out with Prosser.

What should I do when the Vagon fleet arrives?

* DON'T PANIC.

* Read everything carefully.

* Remember Ford's reason for drinking all that beer?

* It has something to do with that small black device that
Ford drops after the fleet arrives.

* Have you tried picking it up?

* Have you tried examining it?

* You want to hitch a ride aboard one of the Vagon ships.

* PUSH THE GREEN BUTTON.

The Earth keeps getting destroyed by the Vagon fleet, and me along with it!

* See the previous question.

I died from shock during matter transference. What did I do wrong?

* See the question about how much beer to drink.

IN THE DARK

Help! I'm in the Dark and can't do anything!

* If this "Dark" is at the very beginning of the game, before you've done anything, you're in the wrong place. Look at the first question in the first chapter of this booklet.

* You've been through a matter transference beam, and you still haven't recovered from the shock of it.

* Recovery takes time...

* ...but in this case, you'll have to do more than just wait.

Okay, just exactly how do I get out of this Dark?

* Have patience.

* Read carefully.

* If you've waited a number of times, you'll begin to get some clues.

* The first clue comes the 18th time you've waited; three additional clues come every fifteen WAITs thereafter.

* Try starting again and reading each response to WAITing in the Dark very carefully.

* There's an important difference between the third and fourth responses.

* You are no longer told that you can't smell anything.

* Try SMELL THE DARKNESS or SMELL NOTHING or even just SMELL.

What's the significance of this shadow I see moving around?

* That's your way out of Dark.

* You should EXAMINE THE SHADOW, or feel it, or smell it.

Oh no! I'm in that blasted Dark AGAIN!

- * Unless you've been to the Vagon Hold, you're looking at the wrong question.
- * Okay, you've been through Dark at least once before, so you should know what's going on.
- * This time, though, it isn't smell that goes away on the fourth description.
- * It's hearing.
- * Try HEAR NOTHING or LISTEN TO DARKNESS.
- * "There is an exit to port." Try going that way.
- * Well, don't just give up. Be persistent. Try going PORT a few more times.
- * Perhaps AFT would be more productive, come to think of it.

Please explain to me exactly how Dark works.

- * You enter Dark when the Earth is destroyed, and at various other points throughout the game.
- * Beginning with the fourth time that you read "There's nothing you can taste..." etc. (or some paraphrase of that paragraph), one of your five senses will disappear.
- * At this point, you should type the sense that no longer appears, such as SMELL or SEE.
- * The first time you enter Dark, smell will go away. See the first question in this chapter.
- * The second time you enter Dark, hearing will go away. See the third question in this chapter.
- * On subsequent visits to Dark, the sense that disappears will be fairly random. See the following question for more details.

Is there any way to control where I go when I leave Dark?

- * Not usually.
- * Don't continue until you have a cup of tea.
- * Don't continue until you actually have real tea, not merely Advanced Tea Substitute.
- * Have you ever examined the cup of tea?
- * This response indicates that the tea is a better source of Brownian Motion for the Improbability Drive set-up than the Advanced Tea Substitute (ATS). Try it.
- * Notice anything different about Dark when you use tea instead of ATS?
- * For one thing, a sense is missing right away, rather than after three WAITS.
- * More importantly, when you have used tea as a Brownian source, a different sense will be missing each time you WAIT. Thus, with tea, you can "control Dark."
- * There are a total of eight exits from Dark. Taste never goes away, so there are two Dark exits for each missing sense.
- * There is a way to differentiate between each pair.
- * For example, when feel is missing, and you type FEEL DARK, you will be told that it feels "warm and wet and squishy," in which case your current Dark exit is Inside the Sperm Whale. When the response is "cold and wet and squishy," then tasting the liquid will take you to the Living Room of the party. When you are controlling dark, and have determined your current exit as in the previous example,

and

you don't want to go there, simply WAIT and you will be given a new missing sense and a corresponding new exit. NOTE: You will never get the whale exit unless you are using real tea for your Brownian Source.

- * When smell disappears: If the object is "being waved under your nose" then the exit will be the Vagon Hold. If the object is "waving under your nose" the exit is the Lair of the Ravenous Bugblatter Beast

of

Traal.

- * When hearing is missing: If the sound of the star drive is "coming from far above you" then your exit would be Entry Bay Number Two of the Heart of Gold. If it is "coming from far below you" then your exit would be the War Chamber of the battle fleet.
- * If seeing is the sense that goes away: When the light "stabs at the front of your eyes" then your exit is the Country Lane. When the light "stabs at the back of your eyes" then your exit is the Presidential Speedboat.

ABOARD THE VOGON SHIP

The map for this area of the game can be found on page N.

Where the heck am I?

- * As your status line says, you are in the Vagon Hold.
- * ASK FORD ABOUT THE EARTH.
- * The Earth has been destroyed by the Vagon fleet. You and Ford have hitched a ride aboard one of the ships of the Vagon Fleet by using the electronic Sub-Etha signaling device, also known as a Thumb.

How do I prevent myself from getting groggy and dying?

- * This is caused by your protein loss during the matter transference beams.
- * Do you have anything with a lot of protein in it?
- * It's something that Ford just gave you.
- * It's one of the primary ingredients of peanut butter and peanut brittle.
- * It's frequently found on shelves behind bars in Pubs.
- * EAT THE PEANUTS. (But I bet you already knew it anyway and were just exposing this last hint hoping for something funny.)

What is that thing Ford hands me before he lies down for his nap?

- * That's the Hitchhiker's Guide to the Galaxy.
- * It's the single most useful thing an inter-galactic hitchhiker (or an Infocom game player) can have.
- * See the Hitchhiker's Guide question in the General Questions chapter for more information.

How can I wake Ford?

* Have you tried WAKE FORD?

* You can't wake Ford.

* You'll have to get the babel fish on your own.

How can I get the atomic vector plotter out of the glass case?

* There's a switch and a keyboard attached to the case.

* If you haven't made a SAVE recently, now might be a good time.

* Try typing something on the keyboard. If you wanted to type

"hello" on the keyboard, the proper way would be to type

TYPE "HELLO."

* Well, perhaps that wasn't such a great idea. Maybe you should
try flipping the switch.

* If the recording that played was nothing but gibberish, you'll
have to find some way to translate it.

* See the question about the babel fish.

* Once you have the babel fish, try flipping the switch again.

* Now you know what you need to type. It's just a matter of waiting
around to hear the captain's poetry reading. See the question about
what's going on in the Captain's Quarters.

What is the tall dispensing machine?

* Examine it.

Why does the dispensing machine go "click"?

* It's out of fish.

What is a babel fish?

* Consult the Guide.

How can I get a babel fish?

* This puzzle has more clues than a Hitchhiker's Guide Mark IV has

options.

- * Have you tried pressing the dispenser button?
- * You need to block the small hole.
- * I hope you're really not stuck here, because it only gets harder.
- * It has something to do with the hook above the hole.
- * You need to hang something on the hook.
- * Examine the gown.
- * Notice the loop? Hang the gown on the hook, then press the button again.
- * Well, you've made a little progress. Don't give up now.
- * You'll have to block the drain.
- * There's only one thing large enough to completely cover the drain.
- * Cover the drain with the towel, then push the button again.
- * Oh, well. Forging ahead, you'll have to block the tiny robot panel.
- * Standing or lying in front of the panel won't work.
- * You'll have to put some object in front of the panel.
- * If it isn't bulky enough, the cleaning robot dashes around it.
- * Examine all the objects around.
- * The satchel is bulky. Put it in front of the panel, then push the button again.
- * At this point, brave men have been known to break down and cry.
- * Read, very carefully, the paragraph when Ford goes to sleep.
- * Note that when you placed the satchel in front of the panel the response was "The satchel is now LYING ON ITS SIDE in front of the panel."

- * The point of the two previous hints is: You can put an object on top of the satchel.
- * Put something on the satchel, then push the dispenser button again.
- * Notice that the upper-half-of-the-room cleaning robot just manages to catch the second item.
- * Perhaps if there were several items on the satchel, they would all fly in the air and confuse the flying robot.
- * Unfortunately, there's only room for one object on the satchel.
- * Do you have an object, or have you seen an object, that when flung into the air might act as many items?
- * Remember that when the upper-half-of-the-room cleaning robot grabbed the babel fish, before you put an object on the satchel, the text said that the fish was "the only flying junk" that the robot found.
- * Put the pile of junk mail on the satchel, then press the dispenser button again.
- * Voila!
- * This space intentionally left blank.
- * Incidentally, did you know that this is the longest question ever to appear in an InvisiClues hint booklet?
- * You see, the Kwimbucki of Zug Seven are avid interactive fiction fans, but they have one rather eccentric peculiarity.
- * They will not buy any work of interactive fiction unless its hint booklet has at least one question with over 35 hints.
- * This is the 35th hint.
- * Our marketing department will be happy to know that Zug Seven sales have just skyrocketed.

What's that gibberish I keep hearing over the ship's intercom?

- * It's an announcement in Vogonese, a language not widely taught in the universities around Cottington.
- * If you want to understand the announcement, you'll have to discover some way to translate it.
- * See the questions about the babel fish.
- * The announcement will begin 18 turns after you enter the Vagon Hold, or 3 turns after you obtain the babel fish.

Is there any way to stop the guards from dragging me to the Captain's Quarters?

- * No.
- * If you don't know why the guards are dragging you off, see the question about the gibberish from the intercom.
- * The guards will arrive 36 turns after you arrive in the Vagon Hold, or 5 turns after you obtain a babel fish.

What's going on here in the Captain's Quarters?

- * Don't go on unless you've translated the garbled announcement.
- * Don't go on until you've figured out what's going on with the glass case and switch and keyboard.
- * You are at a Vagon Poetry Appreciation Session. The Vagon Captain is about to read you his favourite poem. The Guide's entry on Vagon Poetry makes clear that this is extremely nasty.
- * Because you have already flipped the switch on the glass case and listened to the recording, you know that you'll have to listen to the second verse of the poem in order to get the atomic vector plotter.

- * This poetry is painfully awful. Have you tried STOP THE POETRY or COVER MY EARS or DON'T LISTEN TO THE VOGON POETRY?
- * "Why not relax and enjoy it?"
- * When he finishes the first verse, the Captain says "You didn't look like you enjoyed my poetry at all!" and then proceeds to have you thrown into space.
- * You want to ENJOY THE POETRY, any time between when the Captain begins the poetry reading and when he completes the end of the first verse. If you do so, the Captain will continue on and read the second verse.
- * Now that you've heard the glass case's recording AND the second verse of the poem, you know what to type on the keyboard in order to acquire the atomic vector plotter. (You'll have to wait until the guards drag you back into the Vagon Hold, of course.)
- * For example, if the recording asked you to type the second word from the second verse, and the second word of the second verse was "lyshus," you should type TYPE "LYSHUS" when you get back to the Vagon Hold. NOTE: Each time you play the game, the lines of the verse come in different orders. Similarly, the glass case's recording asks for a different number word each time you play.

How can I prevent the guards from throwing us in the airlock?

- * There's no way to prevent this.
- * No matter what you do, you'll eventually end up getting spaced.
- * However, you should make sure that you've accomplished everything that needs to be accomplished aboard the Vagon ship before this

occurs.

- * Your main goal aboard the Vagon ship is obtaining the atomic vector plotter.

Is there any way to survive getting blown out of the Airlock?

- * Yes. In fact, there's no way to NOT survive it.
- * If you just wait, you'll be blown into space and find yourself in the Dark again.
- * Try examining the Thumb while in the Airlock.
- * Apparently, there's another spaceship nearby. Try hitchhiking by pressing the green button.
- * This sends you through a matter transference beam, and you find yourself in the Dark again.
- * Both methods of "surviving" the Airlock are equivalent.

ABOARD THE HEART OF GOLD

The map for this area of the game can be found on page N.

I've just arrived in Entry Bay Number Two. Where am I? What's going on?

- * Listen to Ford.
- * Read the sales brochure that's lying on the ground.
- * You've just been picked up by a fantastic new spaceship powered by something called an Infinite Improbability Drive. You might want to find out more about it.

Who are those people on the Bridge?

- * If you stick around until everyone enters the sauna, and pay attention to what everyone is saying, you'll find out.
- * The woman is Tricia MacMillan, also known as Trillian. She is an Earthwoman whom you met at a party in Islington not too long ago, at which time you totally failed to impress her. She eventually left the party with some guy named Phil...who is, you realize, the two-headed man standing next to her.
- * The man is Zaphod Beeblebrox, current President of the Galaxy, who has stolen this revolutionary new Infinite Improbability Drive-powered spaceship in order to locate the legendary lost planet of Magrathea. Zaphod and Ford know each other.
- * That you should be picked up in the vast emptiness of space by a ship inhabited by an acquaintance from your now-destroyed native planet as well as your travelling companion's semi-cousin, can only be considered highly improbable. But then, with Infinite Improbability Drives at work, the infinitely improbable is not only possible but quite likely.

How can I enter the sauna?

- * From the Bridge, head to port.
- * There is no way to actually STAY in the sauna.
- * Therefore, once Ford, Zaphod, and Trillian enter the sauna, they will be effectively inaccessible to you for the remainder of the game.

Is Eddie (the shipboard computer) important?

- * Without Eddie, who would make all those fun announcements?
- * Eddie is the only one who can turn on the main drive.
- * But he won't obey your order to do that, only Zaphod's.
- * Eddie's help is indirectly necessary to obtain a cup of tea.
- * But in terms of solving puzzles, you can basically ignore Eddie.

Are the controls on the Bridge important?

- * Have you examined them?
- * The large receptacle is important.
- * Don't go on until you've figured out how to set up and use the spare Improbability Drive.
- * I mean it! Don't go any further unless you've figured out the spare Improbability Drive.
- * The large plug from the spareDrive can be plugged into the large receptacle.
- * But that isn't necessarily the right thing to do.
- * In fact, when you plug in the spare Drive at the wrong time, Eddie warns you that it's only for emergencies.
- * Notice that when you use the drive while it's plugged into the large receptacle, both the large receptacle and the

Is the Pan-Galactic Gargle Blaster useful?

- * Don't go on until you're actually holding the Gargle Blaster.
- * Have you tried drinking it or examining it?
- * Have you read the Guide entry on Pan-Galactic Gargle Blasters?
- * Read carefully what Zaphod says when he notices that his Gargle Blaster is missing.
- * There is absolutely no way that you can be holding a Gargle Blaster. The Nutrimat gives them only to Zaphod. You should never have developed this question.

Is the cup of nectar useful?

- * Have you ever heard the expression "nectar of the gods"?
- * Have you ever tried boiling water at very high altitudes?
- * Have you ever seen the 1993 remake of "Citizen Kane" starring Sly Stallone as Charles Foster Kane?
- * Have you ever felt like you developed hints that you shouldn't have?

Is the cup of tea important?

- * Don't go on unless you actually have the cup of tea.
- * Don't go on unless this cup of tea is REAL tea, not just Advanced Tea Substitute.
- * Have you ever examined the tea?
- * Because it has even more Brownian Motion than the ATS, it will make a better source of it for the spare Improbability Drive. Try it.
- * See the question about controlling where you go when you leave Dark. (It's in the chapter called "In the Dark".)

What's the story with the circuit board in the Nutrimat?

- * You can remove it from the Nutrimat.
- * Have you examined it?
- * You can flip any of the eight dipswitches.
- * You can even flip them while the circuit board is still in the Nutrimat.
- * Have you noticed the message in tiny letters on the board?
- * There IS a way to read that message.
- * Don't go on until you've been on Damogran.
- * Don't go on until you've opened the toolbox.
- * READ THE MESSAGE THROUGH THE MAGNIFYING GLASS.

Is the shipping carton important?

- * Try examining or reading it.
- * Have you opened the carton?
- * The Sirius Cybernetics Corporation has apparently screwed up (a common occurrence) and put the wrong item inside the shipping carton.
- * You'll be able to find the Nutrimat/Computer Interface elsewhere in the game.

Is the strange gun important?

- * Have you examined or read it?
- * Don't go on unless you've been in the Lair.
- * Have you tried shooting the gun at the Beast?
- * Have you tried it several times?
- * The gun is completely worthless, useless, and unimportant.

Is it possible to enter the drive chamber, that is, to go aft from

Corridor, Aft End?

- * Yes, but not without a fight.
- * You'll have to argue with the game for a few turns.
- * Usually, YES or NO responses are sufficient.
- * The proper sequence, from the Corridor, Aft End is
AFT.YES.YES.AFT.NO.
- * However, there's more. See the next question...

Is there anything important in the Engine Room?

- * Have you gotten into the Engine Room? If not, you should do so before looking at the next hint.
- * The game claims that there's nothing interesting there.
- * However, after losing that argument with you, the game is probably a bit peeved and is acting petulant.
- * You'll have to be persistent if you want to find out what's in the Engine Room.
- * Type LOOK three times. The game will then give in and describe the room and the stuff there.

Is the spare Infinite Improbability Drive important?

- * Read the Guide entry on Improbability Physics.
- * You'll need the atomic vector plotter from the Vogon Hold. If you never got it while you were aboard the Vogon ship, you'll have to start the game over or go back to a saved position.
- * You'll also need a good source of Brownian Motion.
- * Consult the Hitchhiker's Guide about Brownian Motion.
- * Have you seen any hot liquids?
- * You'll need the cup of Advanced Tea Substitute, which you can

get from the Nutrimat in the Galley.

- * Now that you have all three items (spare Drive, plotter, and cup of ATS) you should be able to figure out how to hook them together.
- * Examine all three items.
- * You want to plug the small plug (from the drive) into the small receptacle (in the atomic vector plotter). Also, you want to put the plotter's long dangly bit into the cup of ATS.
- * That still leaves the drive's large plug unattached. See the question about the controls on the Bridge.

How can I get past the screening door in the Corridor, Aft End?

- * This is a very difficult problem.
- * Furthermore, you won't be able to tackle it until you're pretty far into the game. Don't let it worry you until you get up around 200 points.
- * Don't develop any further unless you've gotten the cup of tea (real tea, not Advanced Tea Substitute).
- * Don't go any further unless you've been in the Maze.
- * Presumably you've tried OPEN THE DOOR.
- * You have to show an example of your intelligence to the screening door.
- * Read the Guide entry on INTELLIGENCE.
- * Can you think of anything contradictory that you could have or do?
- * To show your intelligence, there are two specific items that you must be holding at the same time.
- * Have you noticed what happens when you take or drop the (real) tea?

- * To prove your intelligence to the door, you must be holding TEA and NO TEA at the same time.
- * Try going back to the beginning of the game and taking or dropping NO TEA.
- * Does the response to that ring any bells?
- * Have you ever read or examined the black particle in the Maze?
- * Do you know where you are when you are in the Maze? If not, see the questions on the Maze.
- * The Maze is your own brain, and the particle is your common sense. Once you have removed the particle, you will no longer be fettered by common sense...
- * ...and can take NO TEA.
- * Spelling it out step by step: First, acquire a cup of tea. Then get rid of the common sense particle in the Maze. TAKE TEA THEN TAKE NO TEA. Finally, show the tea and then the no tea to the screening door. Or, you could save time on the last step and just KNOCK ON THE DOOR while holding the two items.
- * Did you die upon passing through the screening door? It's because Marvin lives in the room beyond the door, and his awesome depression pervades the place.
- * You'll have to make yourself very happy before entering.
- * Have you ever done anything that made you very happy and contented?
- * Drink the cup of tea before you enter.

Is Marvin important?

- * Yes, but not right away.
- * Until a point, he won't do anything you tell him to do.

- * After that point, he'll grudgingly consent to ONE task.
- * Have you ever followed Marvin when he appears around the Heart of Gold?
- * He always disappears through a certain door.
- * Before Marvin will perform his one task, you must get past the screening door near the aft end of the corridor.
- * Don't go on until you've been in Marvin's Pantry.
- * Congratulations. You've now impressed Marvin enough for him to listen to one request from you. Do you have any idea what order to give him?
- * What puzzles or obstacles still remain that he might help with?
- * Try examining the mechanism in the Access Space.
- * If you've ever seen the fruit, eating it would provide a big hint.
- * You want to order Marvin to open the hatch (as in MARVIN, OPEN THE HATCH). See the question about opening the hatch for more information.

Is the Access Space important?

- * It houses the mechanism that opens and closes the hatch. Have you ever examined the mechanism?
- * See the next question.

How can I open the hatch?

- * Have you tried OPEN THE HATCH?
- * If sirens and lights went off when you tried to open the hatch, then the ship is still in space. You can't open the hatch while the ship is in space, of course. Don't go on to the next hint

until the ship has landed.

- * Do you remember an announcement when the Heart of Gold landed on Magrathea?
- * Eddie (the shipboard computer) is jamming the hatch to prevent anyone from leaving the ship until he's checked to make sure the environment is safe.
- * If you wait the 17 years such a check will take, you'll probably die of boredom.
- * You'll have to figure out how to override Eddie's wishes by fixing the hatchway mechanism in the Access Space.
- * You don't have the necessary intelligence for the task.
- * Someone else does.
- * Marvin. See the question about Marvin to figure out how to get him to open the hatch.
- * Once Marvin has agreed to open the hatch, he tells you to meet him in the Access Space in twelve turns. Make sure you're on hand for that meeting. (Hell hath no depression like a paranoid android scorned.)
- * Marvin will ask you for the tool he needs to fix the mechanism.
- * You must give him the proper tool or you've blown your one chance to get the hatchway open.
- * There are a total of ten tools scattered throughout the game. For a complete list of them, see the question about the tools in the General Questions chapter.
- * Even if you've collected all ten tools, you can only carry one at a time into the Access Space...

- * ...and you don't have time to go out and get a different one before Marvin gives up and leaves...
- * ...and the chance of you bringing in the correct tool is very low.
- * In fact, Marvin will NEVER ask for the tool you happen to be holding.
- * There's a way to figure out in advance what tool Marvin will ask you for.
- * See the question about the fluff.
- * Don't go on until you've seen the fruit.
- * Eat the fruit.
- * The glimpse of the future provided by the fruit tells you what tool to bring into the Access Space.
- * If you meet Marvin there and give him that tool when he asks for it, he will fix the mechanism and open the hatch.
- * You're now awesomely close to the end of the game.
- * Go down through the hatch.
- * Start waiting for the next exciting Hitchhiker's game.

Help! The Heart of Gold is being attacked by nuclear missiles!

- * This is a good point for a SAVE.
- * The computer is helpless because you've tied it up with the Nutrimat interface.
- * You'll have to save the ship yourself.
- * The computer is tied up, so it can't turn on the main Drive during this emergency.
- * There's a spare Drive for use during emergencies.
- * Turn on the spare Drive.
- * That didn't work? Have you examined the spare Drive and the control

console on the Bridge?

- * If there are fused spots where the large plug and large receptacle used to be, you plugged the drive in at the wrong time.
- * Note that when the spare Drive is NOT connected to the control console and you turn it on, the effect is always directed at you personally. When the spare Drive IS connected to the control console, activating it has an effect on the entire ship.
- * Turning on the spare Drive while it's plugged into the control console destroys the large plug and large receptacle, so you can only do it once during the game. The one time you want to activate the drive while plugged into the control console is during the missile attack.

ON TRAAL

The map for this area of the game can be found on page N.

Is it possible to enter the room that lies southwest from the Lair?

* Yes.

* Figuring out how to subdue the Beast would help.

How can I stop the Ravenous Bugblatter Beast of Traal from killing me?

* The Beast will devour you about five turns after you pop up in its Lair.

* Leaving the room (EAST) will buy you some time.

* Have you read the Guide entry on the Ravenous Bugblatter Beast of Traal?

* You must find a way to prevent yourself from seeing the Beast. The Beast will then decide that since you can't see it, it can't see you!

* Closing your eyes isn't obvious enough for the Beast to notice.

* You have to cover your head with something.

* It's something important, which no interstellar hitchhiker should ever be without.

* The towel. COVER MY HEAD WITH THE TOWEL or PUT THE TOWEL OVER MY EYES

or WRAP THE TOWEL AROUND MY HEAD or, well, you get the idea.

* Unfortunately, you can't move around very well with a towel over your eyes. Furthermore, as you may have already noticed, this method is also only temporarily effective.

Why does the beast ask me to say my name?

* A good question. Have you tried figuring out the answer yourself?

* Have you been in the Beast's Outer Lair?

* Have you ever tried saying your name as the Beast demands?

* There are at least a dozen ways to say your name: SAY MY NAME or SAY

"ARTHUR DENT" or SAY "MY NAME IS ARTHUR DENT" or SAY "I AM ARTHUR

DENT" or TELL THE BEAST MY NAME or TELL MY NAME TO THE BEAST. You

could also say BEAST, MY NAME IS ARTHUR DENT or BEAST, I'M ARTHUR

DENT. There are some others but you've probably got the general idea by now.

* You have to give your correct name to the Beast, or (in a rare moment of Bugblatter Beast perceptivity) it will be able to tell that you're lying. In addition, you can't tell the Beast your name if the Beast 20thinks it can't see you.

* The Beast's response when you told it your name should provide an additional hint toward why the Beast wants to know your name, and how to solve this entire Traal puzzle.

* Still stuck? Go on to the next question.

What is the significance of the sandstone memorial?

* Have you figured out why the Beast wants to know your name?

* The Beast wants to carve your name in this, his memorial of remembrance, after he has devoured you.

* Have you figured out how to stop the Beast from attacking you, at least on a temporary basis?

* Don't go on until you have figured out how to convince the Beast

that it can't see you.

- * There's a way to confuse the Beast...
- * ...into thinking that it has already eaten you.
- * You want to carve your name in the memorial, as in CARVE MY NAME
ON THE SANDSTONE MEMORIAL.
- * Of course, you'll need something to carve with.
- * It's not any of the tools.
- * It's something found on Traal.
- * Use one of the sharp stones that are lying on the ground.
- * You won't be able to do it until you've told the Beast your name
and covered your head with the towel.
- * It is now safe to remove the towel from your head, and to go
southwest from the Lair.

Are the tall walls around the courtyard important?

- * If you could climb them, you might be able to escape the Beast.
- * If you could collapse them onto the Beast, that just might
do it in.
- * If you could transmute them into steaming mounds of Qurmeesian
Mega-Rhino flank steaks, the Beast might start in on those and
ignore your few measly pounds of stringy flesh.
- * Unfortunately, you can't do any of the above.

Are the bleached bones important?

- * Don't go on until you've found the black paint.
- * Have you tried painting the bones with the paint?
- * Where does the Beast go when he sees the black bones?
- * Black paint? Remember the warning in the introduction! Developing

the hints to random questions will spoil the game for you. Stick to just those points where you're stuck.

Are the sharp stones important?

* Yes.

* Have you examined them?

* See the question about the sandstone memorial.

What is the point of this whole Traal scene?

* First you'll have to figure out how to "neutralize" the Beast.

* Don't go on until the Beast is sleeping.

* Have you been in the Inner Lair?

* Go southwest from the Lair.

* The entire point of this scene is to get that Nutrimat/Computer Interface.

* You have a limited number of moves to get the interface, after the Beast falls asleep and before the Fronurbdian Beasthunters arrive.

ON DAMOGRAN

The map for this area of the game can be found on page N.

Who am I?

- * Ask the game! (Type WHO AM I?)

Where am I?

- * You're on Damogran. If you'd like to know more about it, consult the Hitchhiker's Guide.

How can I open the toolbox?

- * Have you tried OPEN THE TOOLBOX?
- * Since it's locked, you'll need to find a key.
- * Try typing WHERE IS THE KEY while on the speedboat.
- * There aren't a lot of hiding places around the boat.
- * SEARCH THE PILOT SEAT or LOOK UNDER THE CUSHION.

How can I stop myself from cracking up against the rocks?

- * Have you tried to EXAMINE THE CONTROLS?
- * Try PUSH THE AUTOPILOT BUTTON.
- * The autopilot doesn't seem concerned about your situation, since it just takes a look around and then shuts itself off.
- * You need to give the autopilot some impetus to go to work.
- * Instead of steering toward the channel, try steering toward the cliff or the rocky spire.
- * After three turns of heading toward an obstacle, the autopilot will kick on and navigate you safely to your destination.

What should I do when the boat docks?

- * Leave the boat. Type NORTH or LEAVE THE BOAT.

What should I do when I reach the Dais?

- * You're here for the dedication ceremonies of the Heart of Gold. You obviously have the crowd eating out of your hands.
- * You might try smiling, or waving, or making a speech.
- * Mainly, though, you just need to wait until Trillian shows up.

WHAT DO I DO ABOUT THE GUARDS?

- * Don't go on unless you're on the Dais and Trillian is there.
- * Trillian isn't really attacking you. It's just part of your plan to steal the Heart of Gold.
- * The guards don't know that you're planning to steal the Heart of Gold, so they're on your side.
- * You're President of the Galaxy! The guards will probably listen to your orders.
- * You should say GUARDS, DON'T SHOOT or GUARDS, DROP THE

PHOTON RIFLES.

- * If you're still having troubles with the guards, see the next question.

Is there any way to enter the Heart of Gold from the Dais?

- * Until Trillian shows up, the game won't even let you try.
- * After Trillian shows up, attempting to enter the Heart of Gold is deadly.
- * Don't go on unless you've disarmed the guards (see the previous question).
- * This isn't helpful all by itself, since the guards pick up their rifles and still shoot you if you break for the ship.
- * You have to figure out a way to get rid of the guards or the rifles permanently.

- * The guards will NOT leave the scene, no matter what you do.
- * Trying to shoot the guards doesn't work either.
- * There is, however, a way to dispose of the rifles.
- * Take the blaster from Trillian and shoot the rifles. Alternatively
you can just ASK TRILLIAN TO SHOOT THE PILE OF RIFLES.
- * Once you've destroyed the rifles it's safe to enter the ship.

What's the point of the whole Damogran scene?

- * Don't go on until you ended the scene by successfully entering
the Heart of Gold. (If you were killed by the guards while
attempting to enter, you did NOT enter "successfully.")
- * Have you opened the toolbox?
- * If you've opened the toolbox, then you've certainly found both the
seat cushion fluff and the laser-assisted monkey wrench. Getting
these two items are the ultimate goal of the Damogran scene.

AT THE PARTY

The map for this area of the game can be found on page N.

Who am I?

- * Ask the game. (Type WHO AM I?)

Where am I?

- * Remember what happened when you first reached the Bridge of the Heart of Gold?
- * This is the Party where Arthur Dent tried to pick up Tricia MacMillan (but, you'll recall, failed completely).
- * Thanks to the wild vagaries of Improbability Physics, you have not only travelled back in time, you have changed your identity as well.

What should I do about Phil?

- * If you try to talk to Phil, he doesn't notice, and invariably leaves the room.
- * Have you examined him?
- * The draped cage on his shoulder does NOT contain a bird.
- * The cage is hiding Phil's second head.
- * Phil is actually Zaphod Beeblebrox in disguise. He has undoubtedly dropped by this Islington party as part of some interstellar party-crashing hop.
- * If you recall from the events on the Bridge of the Heart of Gold, you (Trillian) eventually left ... er, will leave ... the party with Zaphod/Phil.
- * But that won't happen until you do something else. See the question about the point of the party scene.

What should I do about Arthur?

- * Arthur keeps trying to start a conversation with you, but he's too shy and embarrassed. If you try to talk to him, he finds your tone rather cool, and moves away.
- * Have you examined him?
- * Notice the fluff?
- * If you take the fluff from his jacket, it will "break the ice" and Arthur will begin jabbering.
- * You may have already noticed that you can't take the fluff until you drop one of the other things you're carrying (handbag, wine, hors d'oeuvres). You can't hold more than three things while

you're

at the party.

What should I do about the hostess?

- * You're usually able to avoid her.
- * If you try to talk to her, you'll learn the meaning of the phrase "bored to death."
- * If you drop your glass of wine, your handbag, or your plate of hors d'oeuvres, the hostess will come over and pester you about it. She won't leave you alone until you take the item that you dropped.

How can I leave the apartment?

- * Try going south from the Living Room.
- * Dying will get you back to Dark...
- * There is a way to leave the apartment, but you'll have to solve a puzzle first. See the next question.

What is the point of the party scene?

- * There's an item at the party that you have to get back to the Heart of Gold.
- * That item is the unsightly piece of jacket fluff.
- * Read all the previous questions in this chapter of the hint booklet.
- * You want to get "picked up" by Phil. However, he won't take any notice of you until you take the fluff and get Arthur talking to you.
- * In order to take the fluff, though, you'll have to drop something. This will cause the hostess to start hovering around you. Phil is much too smart to approach you when you're with the hostess.
- * So, to get Phil to come over, you'll have to take the item that the hostess keeps offering you. To do so, you'll have to drop something, and the piece of fluff is the only thing you have that you can drop without setting off the hostess again.
- * There IS a way to stop holding the fluff WITHOUT dropping it.
- * Look at what you're carrying again.
- * You can put the fluff in your handbag.
- * Naturally, the fluff is "still" in the handbag when you eventually get back to the Heart of Gold. You need only go to the Bridge, or wherever you left the handbag, open it, and take the jacket fluff.
- * If you're still confused, one sequence of moves that will "solve" the party scene is: EXAMINE ARTHUR.DROP THE WINE.TAKE THE

JACKET

FLUFF.OPEN THE HANDBAG.PUT THE FLUFF IN THE HANDBAG.TAKE THE WINE.

Then just WAIT until Phil comes up and escorts you away. You will

end up in Dark.

THE EARTH, REVISITED

The map for this area of the game can be found on page N.

Who am I?

- * Ask the game. (Type WHO AM I?)

Where should I go?

- * You are reliving the last few minutes before the destruction of the Earth...
- * ...this time as Ford Prefect rather than Arthur Dent.
- * The Improbability Drive has sent you back in time and has also changed your identity.
- * You want to do what Ford did when you were Arthur.
- * Go north to Front of House.

What should I do about that feeling of uneasiness?

- * Have you tried waiting a few turns?
- * Obviously, you're doing the wrong thing.
- * You shouldn't be in the Pub at this point.
- * See the previous question.

What should I do about Arthur?

- * According to the introductory text for this scene, why did you come here?
- * What did Ford do at this point when you were Arthur?
- * Try to give the towel to Arthur.
- * The towel is inside your satchel.

What should I do about Prosser?

- * Don't go on until you've done the step called for by the previous question.

- * You want Arthur to come with you to the Pub.
- * If you recall from when you were Arthur, it would mean the destruction of Arthur's house if he stood up at this point.
- * He won't stand up until you've safeguarded his house.
- * You have to talk to Prosser.
- * But he can't hear you from here.
- * So you have to APPROACH PROSSER or WALK AROUND THE BULLDOZER.

Now you can talk to him.

- * You want him to lie down in front of the bulldozer.
- * Try PROSSER, LIE DOWN IN FRONT OF THE BULLDOZER.
- * Arthur is now willing to follow you to the Pub.

What should I do in the Pub?

- * Unless Arthur is with you, you are here prematurely.
 - * Once again, think back to what Ford did when you were Arthur.
 - * The first thing to do is BUY SOME BEER.
 - * Then DRINK THE BEER. Arthur will follow your example. You need to do this twice.
 - * You can BUY SOME PEANUTS, but it isn't necessary to do so.
 - * When Arthur's house is destroyed, he will rush out of the Pub.
- It would be a good idea to stay with him.

What should I do about the dog?

- * There's not much you can do about the dog at this point.
- * You may find out more about the dog later.

What's the point of this second Earth scene?

- * You learn a lot about Ford's motivations, thus making for a more

cohesive, internally consistent story line.

- * Oh, right. You're more interested in puzzle solutions. The entire point of this scene is acquiring one particular item for use on the Heart of Gold.
- * It's in the satchel.
- * It's the satchel fluff.
- * There's a way to transfer it to something, other than the satchel, so that it will be accessible when you get back to the Heart of Gold.
- * That something is Arthur Dent.
- * Give the fluff to Arthur.
- * This is a rather weird action, and Arthur won't accept the fluff until he's had enough beer.
- * After Arthur runs back to his house/tubble, follow him and give him the fluff. He'll accept it at this point and put it in his pocket. Then just wait for events to run their course, and you'll soon find yourself back in Dark. When you get back to the Heart of Gold, the satchel fluff should be in the pocket of your gown.

THE WAR CHAMBER AND THE MAZE

The map for this area of the game can be found on page N.

What's going on in the War Chamber?

- * Have you tried listening to the conversation?
- * Have you examined the approaching star system?
- * Do you remember the long piece of text that appeared when your careless words set off an interstellar war?
- * Those two warring races have now set off on a quest for vengeance against the world (Earth) that spawned the person (you) whose remark set off their war.

How can I get the awl out of the War Chamber?

- * Just TAKE AWL!
- * Then just solve the puzzle involving the giant dog.

How can I prevent being swallowed by that giant dog?

- * The dog really isn't a giant dog.
- * It's a normal-sized dog. The spaceship you're aboard is microscopic.
- * Have you seen a dog anywhere else?
- * This is the very same dog you ran into in the Country Lane back at the beginning of the game.
- * The dog swallows the space fleet for one particular reason.
- * If you examined the dog back at the beginning of the game, you would have noticed that it was very hungry.
- * You need to feed the dog back at the beginning of the game.
 - * If you want to avoid starting over from the beginning, there's another way to feed the dog.

- * You must become Ford Prefect first.
- * During the scene where you're Ford, buy a sandwich then give the sandwich to Arthur. When Arthur dashes out of the Pub, he'll feed the sandwich to the dog.
- * Once the dog has been fed, you can survive the War Chamber scene, and go on to the Maze.

Where is this Maze?

- * Synapses? Gray Matter?
- * Remember you were just teleported over from a microscopic space fleet...
- * ...so you must be microscopic-sized yourself.
- * You're inside a brain.
- * Ah, but whose brain?
- * Remember, the Vl'Hurgs and G'Gugvunts were teleporting you back to the Heart of Gold.
- * You are, improbably enough, inside your own brain!

Can the Maze be mapped?

- * The usual way of mapping a maze in this sort of game is to drop one object in each room of the maze. That way, when you return to the room, the game will mention that "there is a (whatever) here," and the rooms will no longer look exactly alike.
- * However, that method doesn't work in this Maze, since anything you drop just sails away and vanishes.
- * The Maze is totally unmappable.
- * In fact, the directions you can go in the Maze on any given turn are totally random, so it makes absolutely no difference what direction

you try to move in.

- * The third time you successfully move to a new Maze room (as opposed to being blocked by a synaptic discharge) you'll run across the black particle.
- * If you ignore the particle, you'll run across it again 14 successful movements later, and then again after another 19.

What's this black particle? What should I do about it?

- * Have you read the markings on the particle?
- * The particle is your own common sense!
- * You have an opportunity here to remove your own common sense.
- * Does that ring a bell?
- * See the question about no tea in the General Questions chapter.
- * Taking the particle also has the beneficial side effect of getting you out of the Maze.

What's the point of the War Chamber and Maze scene?

- * You should be able to figure it out for yourself.
- * Do you know the answers to all the other questions in this chapter?
- * There are two goals for the War Chamber/Maze scene.
 - * The first goal is to get the awl.
- * The second goal is to remove your particle of common sense.

INSIDE THE WHALE

The map for this area of the game can be found on page N.

Who am I?

- * You're still Arthur in this scene.

Where am I?

- * You're inside a sperm whale, obviously.
- * Note the sound of rushing air.
- * The Improbability Drive, in one of its nastier coincidences, has transported you inside the very same whale you created when you used the Drive to save the ship during the missile attack.
- * If you recall, the missiles were turned into a sperm whale, which was last seen plummeting through the atmosphere of Magrathea. This explains why, after a few turns, the whale invariably splats (and you along with it).

Who's the old man with the wooden puppet?

- * The old man is Gepetto the carpenter.
- * The puppet is his creation, Pinocchio.
- * Their boat was swallowed by the whale. If you hide in the Cargo Hold, perhaps you'll be able to escape.
- * Don't go on until you've met the evil ice queen, the seven dwarfs, and the talking dragon.
- * What game are you playing?

How can I get out of the whale?

- * There are no exits in any direction.
- * If you wait long enough, you'll splat and return to Dark.

- * There's one other way to get out of the whale.
- * It's a method you've used before.
- * It will also leave you in Dark.
- * Hitchhike using the Thumb.
- * The Thumb is probably broken, though. You'll have to get it fixed by an Engineer robot.

How can I prevent the whale from splatting?

- * You can't.
- * No matter what you do, you've only got ten moves in the whale before it splats.

How can I get the flowerpot out of the whale?

- * There are two ways to do this.
- * One way involves the Thumb.
- * The other method involves the thing your aunt gave you which you don't know what it is.
- * To obtain the flowerpot using the thumb, just pick up the pot and hitchhike.
- * For more details, see the question on getting out of the whale.
- * To obtain the flowerpot using the aunt's gift: the aunt's gift has an unusual property you may not have discovered. See the question about the aunt's gift.
- * Just put the flowerpot inside the aunt's gift and then wait until the whale splats. Within a few turns after leaving Dark, the aunt's gift should re-appear, containing the pot.

What's the point of this scene inside the whale?

- * Isn't it obvious?

* There really isn't much here.

* The only point of this scene is to get the flowerpot.

GENERAL QUESTIONS

Is there any significance to "no tea"?

* Yes.

* It's a hint that at some point, getting tea will be important.

* Also, see the question about the screening door in the Corridor,
Aft End.

What the Zark is the thing my aunt gave me that I don't know what it is?

* Have you tried examining it?

* Have you tried getting rid of it?

* You've probably noticed that it keeps turning up.

* If you leave it behind, it will pop up about a dozen moves later,
sometimes on the ground where you are, sometimes in your inventory,
and sometimes in your gown pocket. (The thing will only "follow" you
when you are Arthur.)

* There's something else that you probably haven't noticed about the
thing your aunt gave you.

* You can put things in it. In fact, you can put almost every takeable
item into the thing at the same time.

* This is useful for transporting more objects than you can carry, but
it isn't ever necessary to do so.

* Because of these two properties (auto-return and containment) the
thing your aunt gave you provides an alternate solution of one of the
puzzles in the game.

* It's a puzzle toward the very end of the game.

* It's the puzzle of getting the flowerpot out of the whale.

Is the Hitchhiker's Guide important?

- * Well, the game IS named after it...
- * The various entries in the Guide contain all sorts of useful information and hints that you'll need to solve the puzzles in the game.
- * The proper syntax for reading a particular Guide entry is
CONSULT GUIDE ABOUT [item]. For example, if you want to find out what the Guide has to say about mushrooms, you would type
CONSULT GUIDE ABOUT MUSHROOMS.
- * Once you know the solutions to all the puzzles, you could play to the end of the game without ever using the Guide.
- * There are 39 Guide entries in the game. A complete list of the topics that summon these entries appears in one of the appendices of this hint booklet.

What is the Thumb? How does it work? Is it important?

- * The Thumb is an electronic Sub-Etha Auto-Hitching Device.
If used properly, it will allow you to hitch rides aboard passing spaceships.
- * You should read the Guide entry on the Thumb.
- * You can examine the Thumb to determine whether a spaceship is within range. (If the lights are flashing, a ship is nearby.)
- * If a ship is within range, you can transport yourself to the ship (via a matter transference beam) by pushing the green button.
- * If you press the green button when there is no ship around, you'll
20break the Thumb.
- * Also, the Thumb will break down on its own over the course of the

game.

- * If the Thumb is broken, you will not be transported when you press the green button, even if a ship is nearby.
- * A broken Thumb can be mended.
- * To do so, push the red button to summon a repair robot. See the following question for further details on repairing the Thumb.
- * There are three points in the game when you can use the Thumb.
- * The first time is near the very beginning of the game, when you use it to get to the Vagon ship.
- * The second time is when you're in the Airlock of the Vagon ship. It isn't necessary to do so, because simply waiting a few turns has the same result.
- * The third time is when you're Inside the Sperm Whale. Once again, there's an alternative to using the Thumb, but in this case it's not as simple as just waiting. See the chapter entitled "Inside the Whale" for more information on that.

Is the Engineer robot important?

- * Only the Engineer robot can fix the Thumb.
- * Once you've summoned the Engineer robot, SHOW (or GIVE) THE THUMB

TO

THE ENGINEER ROBOT.

- * If the robot claims that there's nothing wrong with the Thumb, then it wasn't broken.
- * If the Thumb is broken, the Engineer robot won't agree to fix it unless you also SHOW THE GUARANTEE TO THE ENGINEER ROBOT.
- * Actually, you can shortcut directly to showing the guarantee.

What's all this nonsense about fluff?

- * There does seem to be a lot of it scattered throughout the game.
- * Have you consulted the Guide about fluff?
- * The ancient legend is of particular interest.
- * There are a total of four pieces of fluff in the game. You'll have to find and obtain all four.
- * Try finding them yourself. When you're stumped, return to this question.
- * Hint: You "play" four different roles over the course of the game: Arthur, Ford, Trillian, and Zaphod.
- * You can obtain one piece of fluff from each role.
- * A list of all four, and their locations, follows. You shouldn't look at this list unless you're completely stumped, because it will give away a lot.
- * pocket fluff - in the pocket of your gown at the start of the game
- satchel fluff - inside Ford's satchel (see The Earth, Revisited)
- jacket fluff - on Arthur's jacket (see At The Party)
- seat cushion fluff - under the pilot seat of the speedboat (see On Damogran)
- * Now that you have all four pieces of fluff, any idea what to do with them?
- * Don't continue until you have the flowerpot.
- * You should plant each piece of fluff in the flowerpot.
- * Now wait.
- * A tiny plant will sprout around ten moves later.

- * For more information, see the next question.

What do I do about the plant?

- * Left to itself, the tiny sprout will never grow any further.
- * You have nothing to water the plant with.
- * Read the Guide entry on fluff again.
- * Notice that this rare plant once grew on a tropical world.
- * Can you think of anything around that's similar to a tropical environment?
- * Carry the plant into the sauna.
- * Now examine the plant.
- * Now see the question about opening the hatch.

What are all these tools scattered throughout the game?

- * Have you examined them?
- * Many of them are rather excitingly high-tech, aren't they?
- * They don't really have much use.
- * Until the very end of the game.
- * See the question about opening the hatch.
- * Marvin will ask for one of ten different tools.
- * A list of all ten, and their locations, follows. You shouldn't look at this list unless you're completely stumped, because it will give away a lot.
- * Flathead screwdriver - in your Bedroom
- toothbrush - in your Bedroom
- tweezers - inside Trillian's handbag
- molecular hyperwave pincer - on the Bridge
- ionic diffusion rasp - in the Engine Room

hypersonic pliers - in the Engine Room

thermo-fusion chisel - in Marvin's Pantry

laser-assisted monkey wrench - inside the toolbox on the speedboat

ultra-plasmic vacuum awl - in the War Chamber

number twelve asteroid paint chipper - you're holding it when you
return from your adventure at the end of the Traal scene

What is the goal of the game?

- * Have you tried asking some of the other characters in the story?
- * Have fun, be happy.
- * Solve all the puzzles, reach the end.
- * The ultimate goal of the game is to step out onto the
surface of Magrathea.
- * Knowing this fact is of virtually no help in getting
through the game.

How can I read the footnotes?

- * You obviously didn't read your manual very carefully. That's
explained in the section entitled Important Commands.

MAPS

[Map of Earth]

[Map of Vogon Ship]

[Map of the Heart of Gold]

[Map of Traal]

[Map of Damogran]

[Map of the party]

[Map of the War Chamber and Maze]

[Map of the Whale]

HOW ALL THE POINTS ARE SCORED

This section should only be used as a last resort, or for your own interest after you've completed the game.

- 10 pointsTaking the buffered analgesic
- 5 pointsDrinking or enjoying the beer (first time, as Arthur)
- 5 pointsDrinking or enjoying the beer (second time, as Arthur)
- 5 pointsDrinking or enjoying the beer (third time, as Arthur)
- 8 pointsArriving at the Vogon Hold
- 12 pointsGetting the babel fish in your ear
- 15 pointsEnjoying the Vogon poetry
- 25 pointsOpening the glass case in the Vogon Hold
- 25 pointsEntering the Engine Room of the Heart of Gold
- 25 pointsGetting the Nutrimat/Computer Interface
- 15 pointsDrinking or enjoying the beer (as Ford)
- 25 pointsLeaving the party with Phil
- 25 pointsStealing the Heart of Gold on Damogran
- 25 pointsTaking the common sense particle
- 100 pointsDrinking the tea
- 25 pointsEntering Marvin's Pantry
- 25 pointsEntering the sauna with the plant, thus blooming it
- 25 pointsGetting Marvin to open the hatch

400 pointsTOTAL

You LOSE 30 points for eating the cheese sandwich, or drinking the

Advanced

Tea Substitute, or turning on the spare Drive while plugged into the large

receptacle before the missile attack begins.

FOR YOUR AMUSEMENT

You shouldn't develop anything in this section until you've finished the game. Things in the section will invariably give away the answers to puzzles in the game.

Have you tried...

- * looking under your bed?
- * enjoying the mud while you're lying in front of the bulldozer?
- * to PHONE HOME from your bedroom?
- * asking Prosser for the time?
- * to GET DRUNK in the pub?
- * buying peanuts (as Arthur)?
- * listening to the jukebox music (several times, and then again when you're Ford)?
- * petting or kicking the dog?
- * feeding peanuts to the dog? (You can only do this as Ford, of course.)
- * hitting Prosser (before and after your house is demolished)?
- * enjoying your house after it's been demolished?
- * asking PROSSER, WHAT ABOUT MY HOME after it's been demolished?
- * giving the towel, the thing your aunt gave you, or the satchel to Prosser? (You can only do the last one when you're Ford, of course.)
- * talking to Prosser after the Vagon fleet has arrived?
- * eating the cheese sandwich when you're Ford?
- * going straight to the Pub when you're Ford, instead of giving Arthur the towel, and then waiting a few turns?
- * yelling in the Dark?

- * waiting about 60 turns in Dark to see the hints you get?
- * not eating the peanuts in the Vagon Hold?
- * drinking the Santraginean Mineral Water?
- * asking FORD, WHAT ABOUT THE EARTH once it's been destroyed?
- * enjoying the Vagon poetry without the babel fish?
- * developing the invisible printing in this booklet with a mixture of shampoo and apple cider instead of the developing marker?
- * doesn't work very well, does it?
- * opening the hatch in the Heart of Gold before landing on Magrathea?
- * kicking the screening door, then entering Marvin's Pantry?
- * closing the screening door once you've opened it?
- * reading the tiny message on the circuit board with the magnifying glass?
- * smashing the circuit board?
- * turning on the spare Drive, plugged into the control panel, before the missile attack begins?
- * turning on the spare Drive during the missile attack, without first plugging it into the control panel?
- * asking Eddie to open the hatch after the ship has landed?
- * not going to the Access Space after asking Marvin to fix the hatch?
- * saying something other than your name when the Beast asks for it?
- * saying your name with the towel over your eyes?
- * to CARVE NAME ON MEMORIAL (rather than CARVE MY NAME ON MEMORIAL)?
- * carving one of the names suggested by the previous item?
- * carving the Beast's name on the memorial?

- * reading the memorial (both before and after carving your name)?
- * showing the thing your aunt gave you to the Beast?
- * waking the sleeping Beast?
- * drinking the wine at the party?
- * eating one of the hors d'oeuvres? (Try several times.)
- * throwing the glass of wine or the plate of hors d'oeuvres?
- * to PICK UP ARTHUR or PICK UP PHIL at the party?
- * jumping into the water from the Presidential Speedboat?
- * throwing something into the water from the boat?
- * shooting the crowd, the guards, Trillian, yourself, the toolbox...
- * ordering GUARDS, SHOOT both before and after they've dropped their photon rifles?
- * examining the approaching star system and the third planet from the War Chamber of the battle fleet?
- * talking to the VI'Hurg leader or G'Gugvunt leader?
- * dropping something in the Maze (your brain) and then walking around once you've gotten out?
- * talking to the bulldozer driver, the Vagon Captain, or the hostess?
- * closing the thing your aunt gave you?
- * wrapping the towel around your head anywhere except Traal?
- * typing I AM ARTHUR DENT to the game (as opposed to while talking to a character in the game)?
- * typing PANIC? How about DON'T PANIC?
- * pushing the red button on the Thumb when an Engineer robot is already present?
- * counting the hors d'oeuvres, the crowd at the Dais, or the guards

(at various points)?

- * typing DON'T LOOK or DON'T WAIT or DON'T [anything else]?
- * examining the bulldozer, the Vagon fleet, the flowerpot, the mechanism in the Access Space, or various tools?
- * typing GIVE UP or THROW IN THE TOWEL or PULL MYSELF

TOGETHER?

- * brushing your teeth with the toothbrush?
- * typing ESCAPE at any point?
- * filling anything?
- * returning to various scenes after you've successfully completed them? (Examples: returning to Damogran after stealing the Heart of Gold, returning to Traal after getting the interface...)
- * typing APPLAUD at any point (other than during the poetry reading)?
- * answering the game's various rhetorical questions, such as "Did you have a particular direction in mind?" or "Don't you think it would be a bad idea to leave the ceremonies?", by typing YES or NO?
- * typing APPRECIATE [something]?
- * asking various characters about the object of the game? (Especially Prosser, Ford, Marvin, Eddie, the Nutrimat, the screening door, and the Beast.)
- * calling Infocom's Technical Hotline and trying to convince them that you're Abraham Lincoln?

GUIDE ENTRIES

Here's a complete list of all the things that you can CONSULT the Hitchhiker's

Guide about. You should use it only as a last resort, or for your interest once

you've finished the game.

ALCOHOL

ATOMIC VECTOR PLOTTER

BABEL FISH

BROWNIAN MOTION

DAMOGRAN

EARTH

FLUFF

FRANCE

GALACTIC SECURITY AGENCY

GALAXIA WOONBEAM

GENUINE PEOPLE PERSONALITIES

GREEN BUTTON

HEART OF GOLD

HITCHHIKER'S GUIDE

IMPROBABILITY DRIVES

INFOCOM

INTELLIGENCE

LARGE PLUG

LONG DANGLY BIT

MAGRATHEA

MATTER TRANSFERENCE BEAMS

NUTRIMAT

PAN-GALACTIC GARGLE BLASTER

PERIL-SENSITIVE SUNGLASSES

PROTEIN

RAVENOUS BUGBLATTER BEAST OF TRAAL

RED BUTTON

SANTRAGINEAN MINERAL WATER

SIRIUS CYBERNETICS CORPORATION

SMALL PLUG

SMALL RECEPTACLE

SPACE

THUMB

TOWEL

VOGON POETRY

VOGONS

WALKING

various tools

various weapons

FOOTNOTES

The section tells how to find the place where each footnote is referenced in the game. Once again, you shouldn't develop this section until you finished, because it will probably ruin some puzzles for you.

Footnote 1 - RELAX or ENJOY THE DARKNESS in the Dark

Footnote 2 - Refer to your home as a HOUSE while talking to Ford

Footnote 3 - Upon arrival at the Presidential Speedboat

Footnote 4 - Listen to the music in the Pub several times, until
"Hey Jude" is the song that is playing

Footnote 5 - Remove the towel in the Beast's Outer Lair after the
Beast has gone to sleep

Footnote 6 - Type FOOTNOTE without any number after it to see where
this footnote is referenced

Footnote 7 - Shoot the Beast three times with the anti-Beast gun

Footnote 8 - Consult the Guide about fluff

Footnote 9 - Get the Guide entry on SPACE by having the Guide
with you when you're blown out of the Airlock

Footnote 10 - When the game finally gives in and describes
the Engine Room

Footnote 11 - This footnote is not referenced anywhere in the game

Footnote 12 - This footnote is referenced only by itself

Footnote 13 - Push the boat's autopilot button three times

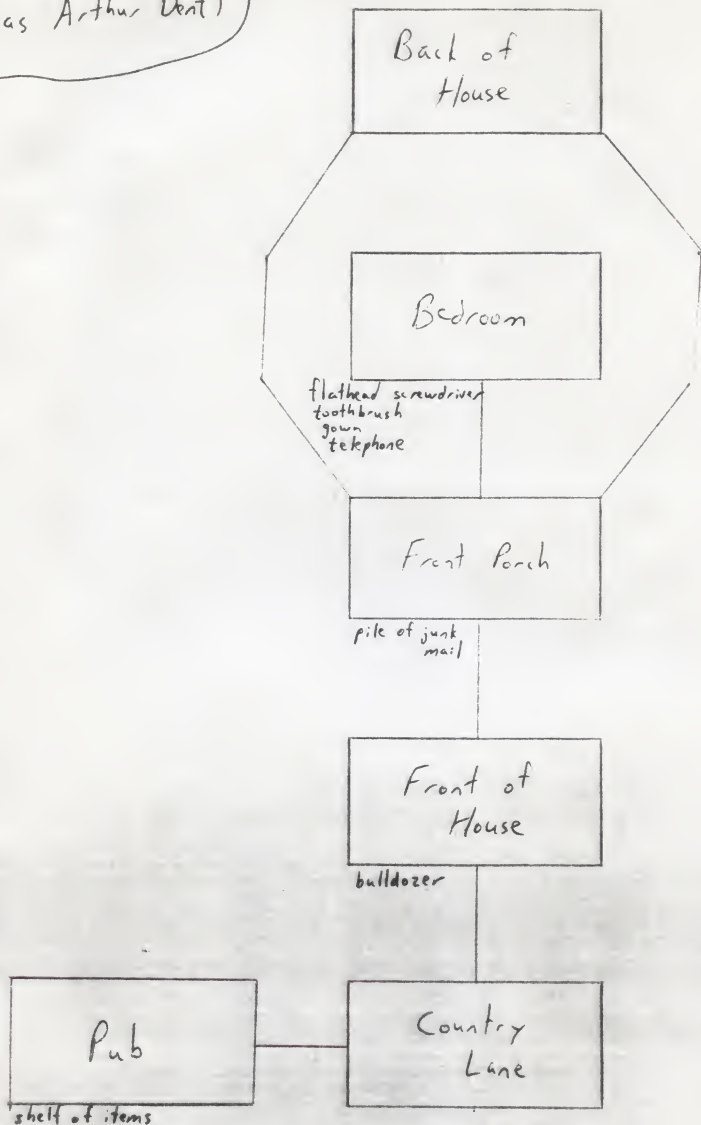
Footnote 14 - When Ford hands you the Guide in the Vagon Hold

Footnote 15 - Read the banner at the Dais

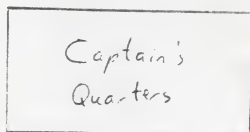
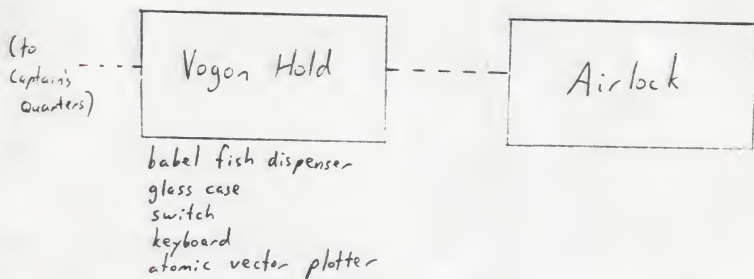
11/27/84 10:53:53

Planet Earth
(as Arthur Dent)

Given to G/R
9/28



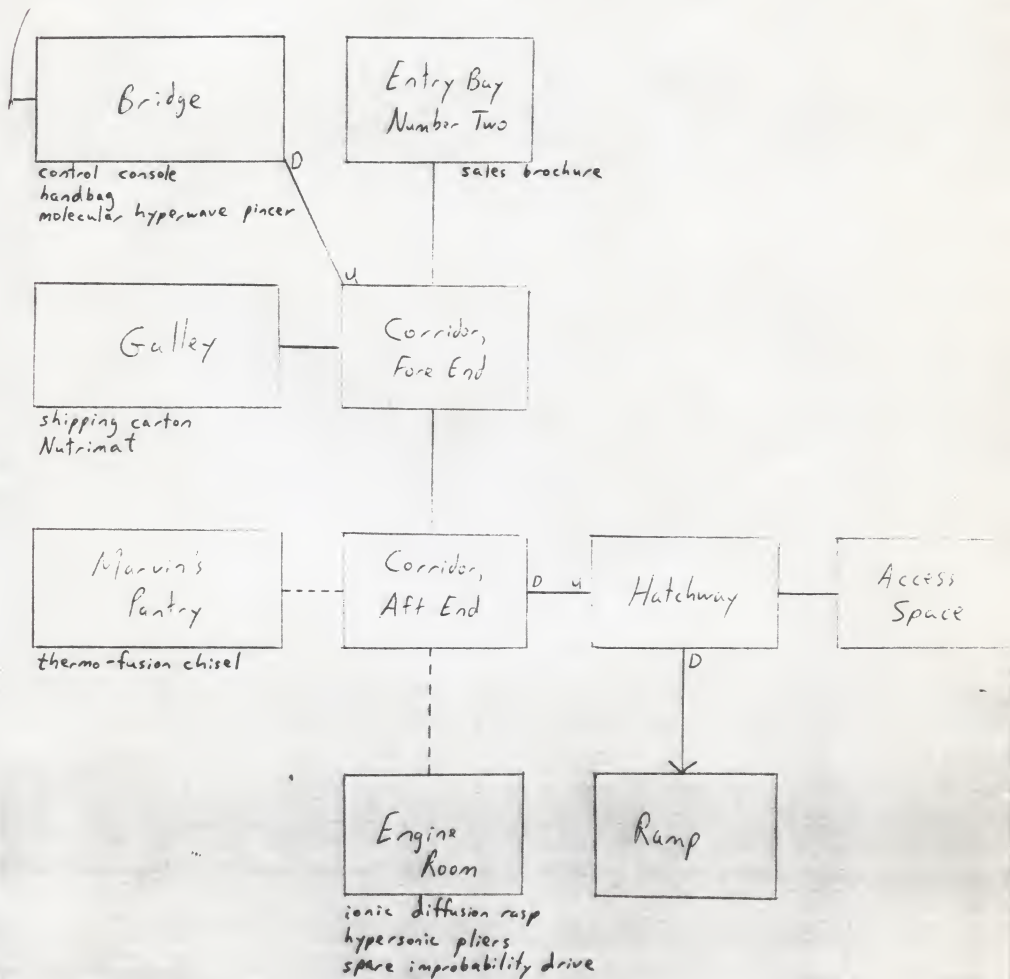
Vogon Spaceship



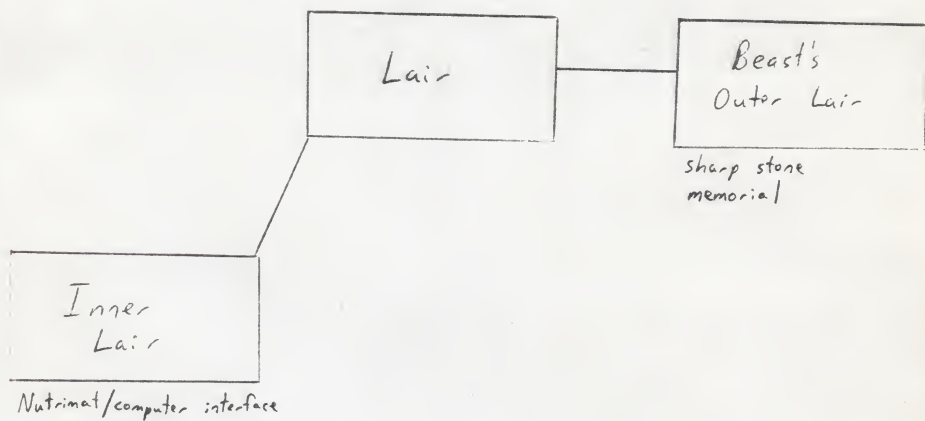
This should be
toward left not
Bridge

Heart of
Gold

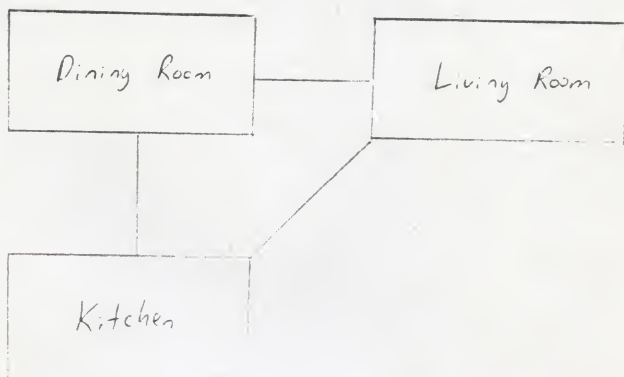
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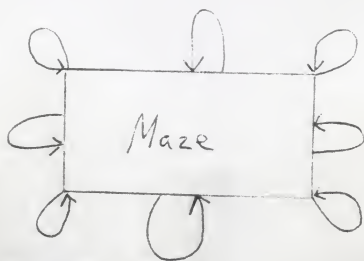
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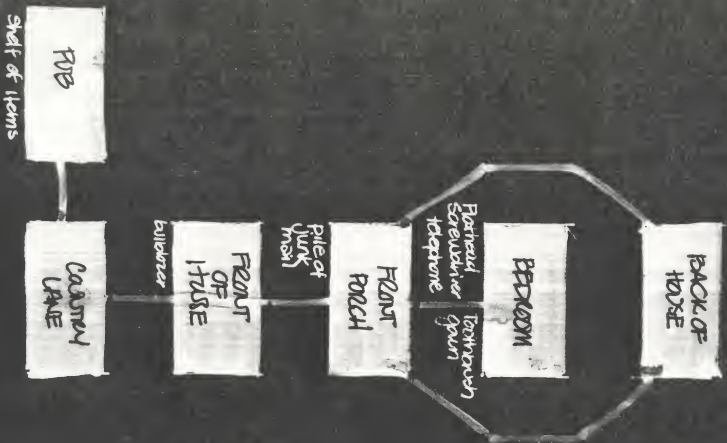
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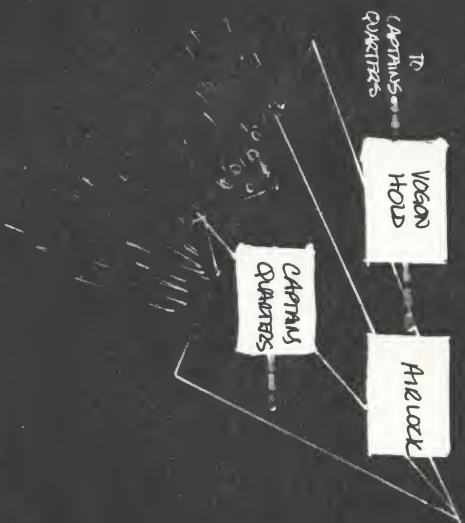
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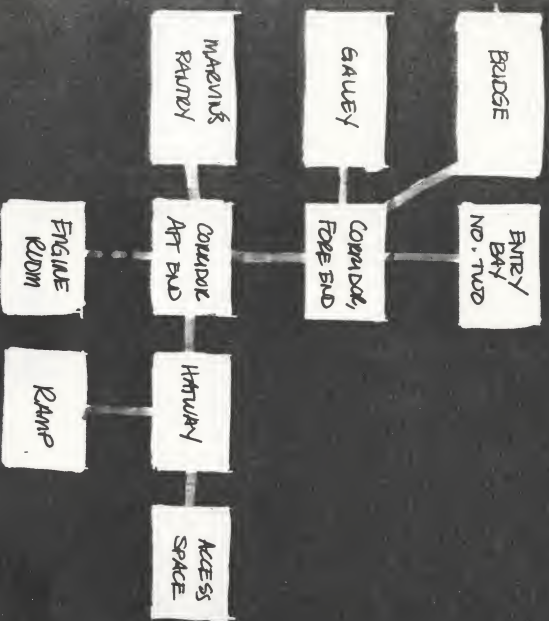
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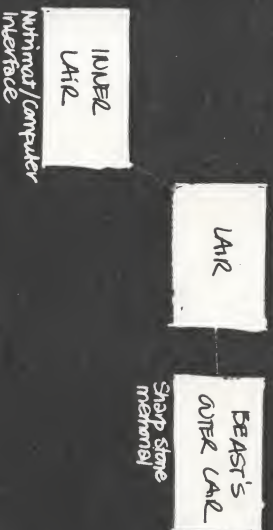
PARTY



HEART OF GOLD



TRAIL



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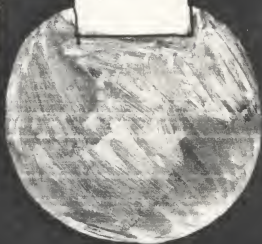


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Printed in the U.S.A.

Author Douglas Adams, wrote 'Hitchhiker's Guide'

ASSOCIATED PRESS

LONDON — Douglas Adams, whose cult science-fiction comedy "The Hitchhiker's Guide to the Galaxy" drew millions of fans and spawned a small industry, died Friday of a heart attack. He was 49.

Mr. Adams, who was born in Britain, died in Santa Barbara, Calif., while working out at a gym.

The "Hitchhiker's Guide," which began as a British Broadcasting Corp. radio series in 1978, is a satirical adventure about a group of interplanetary travelers.

It opens with Earth being destroyed to make way for an intergalactic highway.

The series was turned into a book, which sold 14 million copies around the world, and later into a television series.

The book was followed by several sequels, including "The Restaurant at the End of the Universe," "Life, the Universe and Everything" and "So Long, and Thanks for All the Fish."

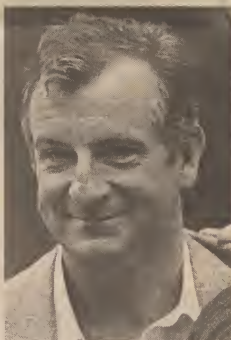
Mr. Adams spoke of how he had thought up the book while on a teenage trip.

"I was hitchhiking around Europe in 1971, when I was 18, with this copy of 'A Hitchhiker's Guide to Europe,'" he said.

"At one point I found myself lying in the middle of a field, a little bit drunk, when it occurred to me that somebody should write a Hitchhiker's Guide to the Galaxy. It didn't occur to me that it might actually be me years later."

The book came in 24th of the top 100 books of the 20th century in a poll conducted by the Waterstone's bookstore chain and Channel 4 television.

Born in Cambridge, England,



DOUGLAS ADAMS

in 1952 and educated at Cambridge University, Mr. Adams began his career as a writer and script editor at the BBC, including work on BBC TV's "Doctor Who."

Mr. Adams followed the "Hitchhiker's Guide" with several books about a "holistic detective," Dirk Gently. There were also "Last Chance to See," a book about endangered species; and, with John Lloyd, the alternative dictionary "The Meaning of Liff."

Mr. Adams also founded a multimedia company, Digital Village, which produced the "Starship Titanic" computer game and an online travel guide.

A frequent radio broadcaster on science and technology, Mr. Adams had been working for several years on a screenplay for an oft-delayed "Hitchhiker's Guide" movie.

Mr. Adams married Jane Belson, a lawyer, in 1991. The couple, who had lived in Santa Barbara since 1999, had a daughter, Polly.

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Boston Globe 5/13/01

Woods - of Medford, formerly of Somerville, May 10, William P. Jr., beloved husband of the late Jacqueline Jackie (Wright), devoted father of Nicole Marie & her husband Steven of Medford, Charished son of Gertrude (Quenran) Woods of Roslindale, Cambridge, May 13 at 10:00 A.M. followed by a funeral Mass in St. Mary's Church, Cambridge at 10:00 A.M. Rev. A. Thompson both of Medford, Roslindale & Charlestown and the late William P. Woods and Debra Woods.

husband of the late Carlisle and Robert Tracy Carrels. Great grandmother of Llandra Carrels, daughter of Peter Bruno of Medford, sister of Ronald Bruno of Medford. Also survived by nieces & nephews. Funeral from the John C. Burns & Sons Funeral Home, 305 Broadway, CAMBRIDGE, Tuesday, May 15 at 7:00 A.M. followed by a Funeral Mass in St. Mary's Church, Cambridge at 10:00 A.M. Relatives & friends invited. Visiting hours, Monday 4-8 P.M. in lieu of flowers memorials may be made in Barbara's name to the Sarcophagus Maria Nursing Facility, C/O Administration Office, 799 Concord Ave., Cambridge, MA 02140. Interment, Cambridge Cemetery.

TRAY—Of Medfield, May 8, 2001. Marie E. Barry, Widow of the late Albert T. Tray. Loving mother of Christina M. Olmedo of Newbury Park, CA, Anthony P. Tray of Medford, Victoria M. Sullivan of Franklin and Barry A. Tray of New Bedford. Sister of Anne B. O'Brien of South Boston, also survived by 3 grandchildren, Jessica and Dylan Sullivan and Samantha Tray. Relatives and friends may gather at the Roberts-Mitchell Funeral Home, 15 Miller St., Medfield, MA on Monday, May 14 at 9 a.m. for a Mass of Christian Burial at St. Edward the Confessor Church, Medfield at 10. Burial at Vine Lake Cemetery, Medfield. Visiting hours Sunday from 2-4 and 7-9 p.m. Additional information, the obituary and directions are at www.robertsmitchell.com

Roberts-Mitchell Funeral Service
Medfield, MA
1-508-359-2000

WALES—In Arlington, May 12, Mary A. beloved daughter of the late Edward and Julia Joyce. Dear friend of Michael and Rosemary Burke of Rye, NH. Funeral from the Keeffe Funeral Home, 5 Chestnut St., Route 60, ARLINGTON (adjacent to St. Agnes Church), on Monday at 8:30 a.m. Funeral Mass in St. Agnes Church at 10 a.m. Relatives and friends invited. Member St. Agnes Ladies Sodality and Arlington Catholic Women's Club. Visiting hours Monday 8:30 a.m. - 9:30 a.m. Relatives and friends invited.

WOODS—Of Medford, formerly of Somerville, May 10, William P. Jr., beloved husband of the late Jacqueline Jackie (Wright). Devoted father of Nicole Coley & her husband Stephen of Medford. Cherished son of Gertrude (Queenan) Woods of Charlestown and the late William P. Woods, Sr. brother of Thomas P. Woods and Debra A. Theobald both of Medford, Jacquelyn M. Woods of Everett, and the late Charles M. Woods. Also survived by many loving nieces and nephews. Funeral from the DeLo Russo Funeral Home, 306 Main St., Medford Monday at 9AM, followed by a Funeral Mass celebrated in St. Francis of Assisi Church, Falls Way West, Medford, at 10 AM. Relatives and friends are respectfully invited. Visiting hrs Sun. 2-4 & 7-9. Services will conclude with burial at Oak Grove Cemetery, Medford. Late U.S. Air Force veteran of the Vietnam War, late member of the Medford American Legion Post 45 and Somerville Sons of Italy.

IN MEMORIAM

2000-Elberto "Burt" Pennington-2001
A Memorial Mass will be said on Sat., May 19 at 5 p.m. at The St. Cecilia Parish, 18 Belvidere St., Boston. Family and friends are invited to attend. Contributions in Burt's memory may be made to the newly estab. scholarship fund at Bemmer College Foundation, c/o Burt Pennington, 101 Baldwin St., Corpus Christi, Texas 78404.

Rita Weitzman
Happy Mothers Day!
Who said time heals all wounds?
We're sure they couldn't know
How very hard it was for us
To ever let you go.
Love & Miss you, Your Family

5/25/2000 RUTH T. McDONOUGH 5/13/2001
On your 1st Mother's Day in heaven.
Mother-Our beloved "Miss Mouse"
If tears could build a stairway, and memories a lane, we'd walk right up to heaven and bring you home again. We all love you and miss you. Your children, Arlene, Bobbie, MaryRuth, Carolyn, Richard and Jane.

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WALLES—In Arlington, May 12, Mary A. beloved daughter of the late Edward and Julia Joyce, Dear friend of Michael and Rosemary Burke of Rye, NH. Funeral from the Keefe Funeral Home, 5 Chestnut St., Route 60, Arlington (adjacent to St. Agnes Church), on Monday at 8:30 a.m. Funeral Mass in St. Agnes Church at 10 a.m. Relatives and friends invited. Member St. Agnes Ladies Sodality and Arlington Club. Visiting hours Monday 8:30 a.m. - 9:30 a.m. Relatives and friends invited.

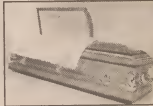
Rita Weitzman
Happy Mothers Day!
Who said time heals all wounds?
We're sure they couldn't know
How very hard it was for us
To ever let you go
Love & Miss you, Your Family

5/25/2000 RUTH T. McDONOUGH 5/13/2001
On your 1st Mother's Day in heaven.
Mother Our beloved "Miss Mouse"
if tears could build a stairway, and memories a lane, we'd walk right up to heaven and bring you home again. We all love you and miss you. Your children, Arlene, Bobbie, Maryruth, Carolyn, Richard and Jane.

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Hitch Hiker's Guide to Galaxy Author Adams Dies

REUTERS

Sat, 12 May 2001, 02:00PM

LONDON (Reuters) - Britain's Douglas Adams, the cult author who wrote "The Hitch Hiker's Guide to the Galaxy," has died suddenly at the age of 49.

Adams, who was married with a six-year-old daughter, died of a heart attack on Friday at his home in Santa Barbara, California, his personal assistant Sophie Astin said.

"It was a very sudden and unexpected death," Astin told Reuters.

Adams' science fiction saga, about a group of galactic travelers who survive the demolition of earth to build a space by-pass, began life as a 1978 BBC Radio series.

It was turned into best-selling novels, a TV series, record album, computer game and adapted for stage. It made Adams a household name on both sides of the Atlantic.

British author and television personality Stephen Fry was among hundreds of friends and fans who paid tribute to Adams on his official Web site.

One message, titled "DOUGLAS NOOOOOO," claimed to be from Ford Prefect, the lead alien character from "The Hitch Hiker's Guide to the Galaxy." It read: "Why do the talented ones die young?"

Astin said she had received calls from Adams's friends Terry Jones, of Monty Python fame, and David Gilmour of the rock group Pink Floyd.

Adams was working on a new novel and on an online guide, h2g2, inspired by "The Hitch Hiker's Guide to the Galaxy," at the time of his death. Work is also under way to turn the story into a film.

"He was pretty unique in being innovative in media after media -- from radio to the web," said Ashley Highfield, BBC's head of new media, who was working with Adams on h2g2. "He was still coming up with more new ideas than almost anyone I've met."

The "Hitch Hiker's Guide to the Galaxy" chronicles the journey of Ford Prefect and his human companion Arthur Dent after the destruction of earth.

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The tale centers on the search for the answer to life and the universe -- which turns out to be 42.

The novel has sold more than 14 million copies worldwide and was followed by sequels, "The Restaurant at the End of the Universe," "Life, the Universe and Everything" and "So Long and Thanks for all the Fish."

While Adams will be remembered for his science fiction, he also worked for the protection of endangered species which he wrote about in his book "Last Chance to See."

Adams was born in Cambridge in March 1952, educated at Brentwood School in Essex and St. John's College Cambridge where in 1974 he gained an MA in English Literature.

He married Jane Belson in 1991 and had a daughter Polly in 1994.

Adams worked as a radio and television producer and writer before "The Hitch Hiker's Guide to the Galaxy" changed his life.

Geoffrey Perkins, who produced the original radio series and had known Adams for 25 years, called him one of the most creative geniuses to ever work in radio comedy.

"For somebody who was so involved in breakthroughs in new developments in technology, it's a tragedy that he's died before most of the things he's talked about have come about," said Perkins, now head of BBC comedy.

- By Andrew Hay

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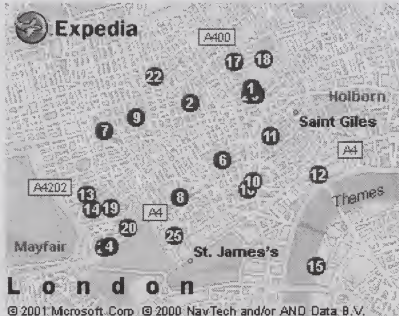
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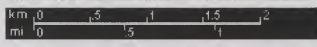
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Sat 15-Sep-01 to Tue 18-Sep-01



- When you first glimpse its Edwardian facade, glass canopied entrance, and liveried doorman, you will know instantly that this is a truly first class hotel ...
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Room type	Sat	Sun	Mon	Avg rate (per night)
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- Frequented by stage and ...
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Standard Double Occupancy sleeps 2	\$322.00	\$322.00	\$328.00	\$324.00 Book it
Executive Double Occupancy sleeps 2	\$368.00	\$368.00	\$368.00	\$368.00 Book it



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- The charming Rathbone Hotel boasts an atmosphere reminiscent of a welcoming club. The facilities and services are those of a truly international first ...

B Telecom Gold.

Chunhine 0tt.

393-5524.

Someone around here is being very stupid. ~~Let's~~ Let's say it's the guards, since they are only fictitious characters and not potential customers for computer games. ~~The guards do not understand~~ You will have to help them. The poor fictitious saps do not know ~~to~~ they can shoot without rifles.

~~'Let's hope he doesn't read us
any of his poetry' whispers Ford,~~

"It he's going to read us some of his

B Telecom Gold.

Chumline Ott.

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~~'Let's hope he doesn't read us
any of his poetry' whispers Ford,~~

"If he's going to read us some of his poetry" mutters Ford, sweating "just pray he softens us up with some cudgels first."

Pub name lower case 'n'

Enjoy?

Behind the bar is a shelf full of the sort of things you find on shelves behind bars.

DARK -

- 1) People who get it immediately
- 2) People who never get it.
- 3).

~~Vogon microp announcements~~

Vogon Hdd.

1 A cleaning robot comes in and wipes you off the wall neatly.

The captain is here, he is indescribably hideous, indescribably blubbery, and indescribably mid-to-dark green.

He is standing at a ~~safe~~ safe distance (safe for him, ^{that's} not you) from the P. A. chairs. He is holding samples of his favourite poetry.

... of things you put on shelves
behind bars.

DARK -

- 1) People who get it immediately
- 2) People who never get it.
- 3).

~~Vegan~~ ~~misery announcements~~

Vegan Hall.

1 A cleaning ~~robot~~ comes in and
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He is holding samples of his favourite poetry.

replace
it positively
deadly

'Let's hope he doesn't read us any of his
poetry' whisper for "there are apparently
~~there are worse nastier things in the universe,~~
~~but it's only a theory~~ people say there are
nastier experiences in the universe, but no one
has any proof

Morphosite

"Jaks" unpleasant races.

{ enjoy poetry - This is one of the most difficult ~~tasks~~ things that you've ever done. However

You might as well just relax and enjoy it.

Hints.

change - mutations.
to - reactions.

{. longful - change to simply long.

Bridge of H of G,
person with one more than the
usual number of heads

Islington paragraph

This seems to you to very strange.

Maxim.
the Paramid
Android

stalked ^{miserably} rather than shuffled

wave of depression sweeps over you.

John Keats.

improbability factors.

Hints,

change - mixtures.
to - reactions.

§. Unlabeled - change to supply lines.

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I think you ought to know I'm feeling v. depressed
etc.

The crowd bursts into a rapturous round of
admiring applause because it doesn't know
about the autograph.



Step out of boat.
You hit your head....

The crowd cheers wildly. It thanks you're
toughie.

The guard seem unsure and look at you
for instructions.

GUARDS, GO AWAY.

"We can't leave while you're in trouble
Mr President"
(put in quotes).

Expand description of entering H. of G.
(Laphod).

due to a terrible miscalculation
in scale.

WHAT SHOULD FEED DOG.

Sense, Common, For Dent, Arthur.

I think you ought to know I'm feeling v. depressed.

B Telecom Gold.

Churkine Btt.

393-5524.

Someone around here is being very stupid. Let's say it's the guards, since there are only fictitious characters and not potential customers for computer games. The guards don't understand. You will have to help them. The poor fictitious cops do not know how they can exist without rifles.

~~I hope he doesn't read us
any of his poetry' whisper said.~~

"If his going to read us some of his

B Telecom Gold.

Churkine Dtt.

393-5524.

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Expand description of entering H. of G.
(Laphod).

due to a terrible miscalculation
in scale.

SCHIZAT SHOULD FEEL DOG.

Sense, Common, For Dent, Arthur.

I ~~feel~~^{think} you ought to know I'm feeling v. depressed.

I have this terrible pain in all the diodes down my left
hand side.

Please don't feel you have to take any notice of me. I'm
just a mental robot.

Change Trithian to Tricia in party.

End of party. The speed of acceleration
of the win ~~scroller~~ is such that it causes
you to black out. Everything become
dark.



Bottle of Santraganean mineral water has
to be in ~~for~~ Ford's satchel in

implying Marvin the Paranoid Android

After several hours you come out
a changed man. You have with you
a changed plant.

MARVIN's line on MARVIN fix HATCH.

Think of new topics of
conversation for Arthur.

There is a hideous

Apparently you just materialised inside
your own brain.

This is very very very nasty.
You have two choices. Either quit
now, or experience this

There is an incredibly nasty
~~cracking~~ squelching screaming sound
sounding noise as your head, to
be perfectly frank about this, explodes.
We did warn you.

Hyatt Regency 492-1234

~~Humans~~

Organic life forms are so depressingly
demanding. Do this. Pick up that.
~~Clear up all the mess in the other.~~

Unjam the opening mechanism of the other.

Hateful into it.
Misery
Dejection.

I suppose it will make a break from endlessly
recalculating the calculating the square root of
minus one over and over again.

~~If you can't be bothered to give me the ~~simplest~~ tiniest
bit of help as I address myself to a task the
simplest part of which would~~

If you can't be ~~too~~ bothered to give me even the
tiniest ~~&~~ bit of help as I prepare to undertake

You do want me to open this door, don't you?

Requires Yes.

Ah. I thought perhaps that you didn't because
you haven't given me the correct tool.

One is so easily misled by moronic imbecilities.

Hateful into it.
Misery
Dejection.

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Requires Yes.

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you haven't given me the correct tool.
One is so easily misled by morose imbecility.

Ah. I ^{was} misled into thinking that you wanted me to
open the hatch, probably by ~~that~~ the fact
that you asked me to. However you clearly
do not or you would have brought me the right
tool.

B Telecom Gold.

Chumkin Ott.

393-5524.

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- 3).

~~Vogon microp announcements~~

Vogon Hold.

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He is holding samples of his favourite poetry.

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poetry "whisper fond" "there are apparently
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nastier experiences in the universe, but no one
has any proof

• morphosite

"fks" unpleasant race.

{ enjoy poetry - This is one of the most difficult ~~and~~ things that you've ever done. However

You might as well just relax and enjoy it.

Thus.

change - mixtures.
to - reactions.

{. longful - change to surphy long.

Bridge of H of G,
person with one more than the
usual number of heads

Isington paragraph

. This seems to you to very strange.

Maxim.
the Paramid
Android
stalked ^{miserably} rather than shuffled

Wave of depression sweeps over you.

John Keats.

improbability factors.

you might as well just relax and enjoy it.

Hints.

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John Keats.

improbability factors.

I think you ought to know in feeling v. depressed
etc.

The crowd bursts into a rapturous round of
admiring applause because it doesn't know
about the autopilot.

*You are invited to a
Service to celebrate the life of
DOUGLAS ADAMS
at
the Church of St Martin-in-the Fields, Trafalgar Square
on
Monday 17th September 2001 at 4.30 pm*

*RSVP on enclosed card
Admission by invitation only*

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Hitch Hiker's Guide to Galaxy Author Adams Dies

REUTERS

Sat, 12 May 2001, 02:00PM

LONDON (Reuters) - Britain's Douglas Adams, the cult author who wrote "The Hitch Hiker's Guide to the Galaxy," has died suddenly at the age of 49.

Adams, who was married with a six-year-old daughter, died of a heart attack on Friday at his home in Santa Barbara, California, his personal assistant Sophie Astin said.

"It was a very sudden and unexpected death," Astin told Reuters.

Adams' science fiction saga, about a group of galactic travelers who survive the demolition of earth to build a space by-pass, began life as a 1978 BBC Radio series.

It was turned into best-selling novels, a TV series, record album, computer game and adapted for stage. It made Adams a household name on both sides of the Atlantic.

British author and television personality Stephen Fry was among hundreds of friends and fans who paid tribute to Adams on his official Web site.

One message, titled "DOUGLAS NOOOOOO," claimed to be from Ford Prefect, the lead alien character from "The Hitch Hiker's Guide to the Galaxy." It read: "Why do the talented ones die young?"

Astin said she had received calls from Adams's friends Terry Jones, of Monty Python fame, and David Gilmour of the rock group Pink Floyd.

Adams was working on a new novel and on an online guide, h2g2, inspired by "The Hitch Hiker's Guide to the Galaxy," at the time of his death. Work is also under way to turn the story into a film.

"He was pretty unique in being innovative in media after media -- from radio to the web," said Ashley Highfield, BBC's head of new media, who was working with Adams on h2g2. "He was still coming up with more new ideas than almost anyone I've met."

The "Hitch Hiker's Guide to the Galaxy" chronicles the journey of Ford Prefect and his human companion Arthur Dent after the destruction of earth.

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The tale centers on the search for the answer to life and the universe -- which turns out to be 42.

The novel has sold more than 14 million copies worldwide and was followed by sequels, "The Restaurant at the End of the Universe," "Life, the Universe and Everything" and "So Long and Thanks for all the Fish."

While Adams will be remembered for his science fiction, he also worked for the protection of endangered species which he wrote about in his book "Last Chance to See."

Adams was born in Cambridge in March 1952, educated at Brentwood School in Essex and St. John's College Cambridge where in 1974 he gained an MA in English Literature.

He married Jane Belson in 1991 and had a daughter Polly in 1994.

Adams worked as a radio and television producer and writer before "The Hitch Hiker's Guide to the Galaxy" changed his life.

Geoffrey Perkins, who produced the original radio series and had known Adams for 25 years, called him one of the most creative geniuses to ever work in radio comedy.

"For somebody who was so involved in breakthroughs in new developments in technology, it's a tragedy that he's died before most of the things he's talked about have come about," said Perkins, now head of BBC comedy.

- By Andrew Hay

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Author Douglas Adams, wrote 'Hitchhiker's Guide'

ASSOCIATED PRESS

LONDON — Douglas Adams, whose cult science-fiction comedy "The Hitchhiker's Guide to the Galaxy" drew millions of fans and spawned a small industry, died Friday of a heart attack. He was 49.

Mr. Adams, who was born in Britain, died in Santa Barbara, Calif., while working out at a gym.

The "Hitchhiker's Guide," which began as a British Broadcasting Corp. radio series in 1978, is a satirical adventure about a group of interplanetary travelers.

It opens with Earth being destroyed to make way for an intergalactic highway.

The series was turned into a book, which sold 14 million copies around the world, and later into a television series.

The book was followed by several sequels, including "The Restaurant at the End of the Universe," "Life, the Universe and Everything" and "So Long, and Thanks for All the Fish."

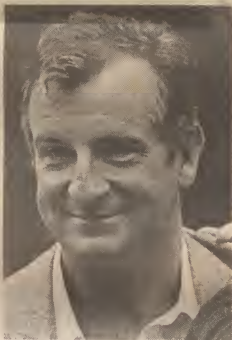
Mr. Adams spoke of how he had thought up the book while on a teenage trip.

"I was hitchhiking around Europe in 1971, when I was 18, with this copy of 'A Hitchhiker's Guide to Europe,'" he said.

"At one point I found myself lying in the middle of a field, a little bit drunk, when it occurred to me that somebody should write a Hitchhiker's Guide to the Galaxy. It didn't occur to me that it might actually be me years later."

The book came in 24th of the top 100 books of the 20th century in a poll conducted by the Waterstone's bookstore chain and Channel 4 television.

Born in Cambridge, England,



DOUGLAS ADAMS

in 1952 and educated at Cambridge University, Mr. Adams began his career as a writer and script editor at the BBC, including work on BBC TV's "Doctor Who."

Mr. Adams followed the "Hitchhiker's Guide" with several books about a "holistic detective," Dirk Gently. There were also "Last Chance to See," a book about endangered species; and, with John Lloyd, the alternative dictionary "The Meaning of Liff."

Mr. Adams also founded a multimedia company, Digital Village, which produced the "Starship Titanic" computer game and an online travel guide.

A frequent radio broadcaster on science and technology, Mr. Adams had been working for several years on a screenplay for an oft-delayed "Hitchhiker's Guide" movie.

Mr. Adams married Jane Belson, a lawyer, in 1991. The couple, who had lived in Santa Barbara since 1999, had a daughter, Polly.

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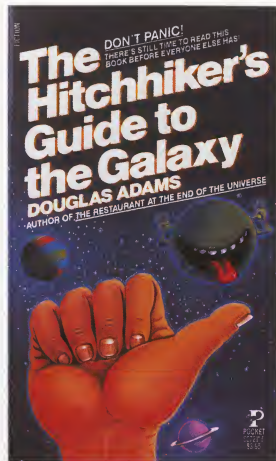
This may well be the most important product announcement we've ever sent you. Because Infocom's new HITCHHIKER'S GUIDE TO THE GALAXY figures to rival ZORK® itself as the best-selling computer game of all time!

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HITCHHIKER'S lets you capitalize on *two* enormous market segments. It's a natural for the *5,000,000-plus* people who bought the novel, *The Hitchhiker's Guide to the Galaxy* by Douglas Adams. And that's on top of Infocom's avid horde of fans—a solid base of customers who've proven their loyalty with *over 80% repeat sales!*

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No one packages a game like Infocom. And we've done it again with HITCHHIKER'S. It comes in our new standardized packaging that actually lets your customers see what they're getting inside—including many tangible playing pieces that add immense value to the game. And outside, HITCHHIKER'S works like a super salesman, attracting attention with its unique appearance, and clinching sales with vivid and exciting descriptions and graphics!



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**ANY TIMES
THIS
OPENED
YOU?**



**AS SEEN
ON Tri-D!**

**ANY TIMES
THIS
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YOU?**



**HOW MANY
HAS
HAPPY
TO YOU**



DO PAIN

There's still time
THE HITCHHIKER'S GUIDE
and cash in on the s